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1918
Feb. 14
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CATALOGUE

OF FINE

ENGRAVINGS & DRAWINGS,

TOGETHER WITH SOME

Water-colour Drawings and Oil Paintings,

COMPRISING

The Property of S. Vacher, Esq. of *Salterns' Hall, E.C.* ;

C. Thomas-Stanford, Esq. F.S.A., M.P., *Preston Manor, Brighton* ;

The Property of a Lady ;

SELECTIONS FROM SEVERAL WELL-KNOWN COLLECTIONS,
AND FROM OTHER PRIVATE SOURCES,

AND INCLUDING

SUPERB ENGRAVINGS BY MARC ANTONIO, H. WIERIX, REMBRANDT
VAN RIJN, LUCAS VAN LEYDEN, A. DÜRER, A. MANTEGNA, AND OTHER
FAMOUS OLD MASTERS ; also

CHOICE PRINTS IN MEZZOTINT, STIPPLE AND LINE,
BY W. FAITHORNE, C. DE PASS, P. W. TOMKINS, J. R. SMITH, F. BARTOLOZZI,
J. WATSON, J. McARDELL, R. EARLOM, W. NUTTER, C. TURNER, AND OTHER
FAMOUS ENGRAVERS OF THE ENGLISH SCHOOL ;

Choice Old Master Drawings, also Fine Sporting Prints in Colour ;

A MAGNIFICENT COLLECTION OF MEZZOTINTS BY D. LUCAS,
AFTER CONSTABLE, in *Fine Early States* ; ALSO AN

INTERESTING SERIES BY DEMARTEAU L'AINÉ, AFTER BOUCHER ;

TOGETHER WITH

WATER-COLOUR DRAWINGS AND PAINTINGS IN OIL,

BY D. COX, THOMAS GIRTIN, G. J. PINWELL, E. J. GREGORY, R.A., ARTHUR
HACKER, R.A., CLAUDE HAYES, SEYMOUR LUCAS, R.A., AND OTHER FAMOUS
ARTISTS, MAINLY OF THE ENGLISH SCHOOL.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On THURSDAY, 14th of FEBRUARY, 1918, and following Day, and

On MONDAY, the 18th of FEBRUARY.

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

Dryden Press : J. Davy & Sons, 8-9, Frith-street, Soho-square, W. (1)

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d. and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged; or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1),

Telegraphic Address: "Abinitio, Phone, London." Telephone: Mayfair 4689.

In sending Commissions please refer to this Catalogue as "CLAUDIUS."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY
TELEPHONE.

CATALOGUE
OF FINE
ENGRAVINGS AND DRAWINGS.
TOGETHER WITH
SOME OIL PAINTINGS.

FIRST DAY'S SALE.

Vence	LOT	1 Vue du Glacier du Rheinwald ; Vue d'Andeer ; Vue du Couvent de Dissentis ; Vue du Mont de Tabor ; Le Village de Splugen ; and three other Swiss Views, by L. Blauler, <i>in colours</i>	8	4.
"		2 The Ketton Ox, by R. Pollard, after Cuit, <i>printed in colours</i>	1	1 10
"		3 The Chapel for Seamen, Wapping, by D. Havell, after J. Gendall, <i>in colours</i>	1	1 1.
"		4 View of Stockholm, taken from the Island of Langholm, by J. Merigot, after Martin, <i>aquatint in colours</i>	1	6 10.
"		5 A Curricie, by J. Clark, after Lieut. Downman, <i>aquatint in colours</i>	1	6.
"		6 Cabriolet and Stanhope ; and Town Landau, by H. Alken, after G. Morton, <i>in colours</i>	2	3.
Lester		7 Iron Cutter Yacht "Blue Bell," by T. G. Dutton, after C. Taylor ; and Iron Yachts "Mystery" and "Blue Belle," by T. G. Dutton, after N. M. Condry	2	15
Barnard		8 A French Cabriolet ; and The Ghent and Brussels Diligence, by M. Dubourg, after J. H. Clark, <i>aquatints in colours</i>	2	2 2
Rinell		9 The Great Fight between Broome and Hannan, at New Park Farm, near Bicester, after Heath, <i>in colours</i>	1	2.
Barnard		10 The Great Duke and the Opera Girl, published by McCleary, <i>coloured</i>	1	15
"		11 Benjamin Franklin, by Chevillet, after Duplessis	1	10

12	La Cascade, by G. Scotin, after Watteau	1	Waggs
13	Fêtes Vénitiennes, by L. Cars, after Watteau	1	"
14	L'Amour Paisible, by Baron, after Watteau; and Les Plaisirs Pastoral, by N. Tardieu, after Watteau	2	"
15	Portrait of Watteau, by Tardieu, after Watteau	1	"
16	Comédiens François, by J. M. Liotard, after Watteau; and Comédiens Italiens, by Baron, after Watteau	2	Lane
17	Alte, by J. Moyreau, after Watteau; and Camp Volant, by N. Cochin, after Watteau	2	Waggs
18	Les Enfants de Sylene, by Dupin, after Watteau; and L'Amour au Théâtre Italien, by Cochin, after Watteau	2	Brown

The Property of S. Vacher, Esq.

of *Salters' Hall, E.C.*

19	Joseph Gulston; and Sir Thomas Chaloner, by E. B. Gulston; Anne Dacre; and Earl of Arundel, <i>proofs</i> ; and two others	6	Rings
20	William Burton de Falda, by F. Delaram, <i>fine</i>	1	Waggs
21	Henry Oxenden de Barham; and Mrs. Mary Griffith, by G. Glover; and Count Palatine, after Vandyck	3	Readers
22	John Cosin, by W. Dolle; John Sparrow; and Nicholas Cul- pepper, by D. Loggan	3	Ellis
23	Sir Richard Whittington; and Earl and Countess of Somerset, by R. Elstracke	2	Readers
24	Charles I, by W. Faithorne, <i>second state</i>	1	"
25	Henrietta Maria, by W. Faithorne, <i>first state</i>	1	Waggs
26	Mary Stuart, Princess of Orange; and Associatio Linguarum, by W. Faithorne	2	Readers
27	Madame Kirk, by R. Gaywood, <i>fine</i> ; Mary, Princess of Orange; and Henry, Duke of Gloucester, style of Gaywood	3	"
28	John Florio; Henry, Prince of Wales; and Sir John Hayward, by W. Hole	3	"
29	Lettice, Viscountess Falkland, by W. Marshall	1	Waggs
30	Lettice, Viscountess Falkland; and Charles I on horseback, by W. Marshall	2	Readers

- 31 Henry Blackwood ; J. de St. Bonnet de Toiras ; and another, by C. Mellan 3
- 32 James I with the crown of laurels, by C. de Pass, *fine and rare* 1
- 33 James I ; and Anne of Denmark, by C. de Pass 2
- 34 Sir Henry Brooke Cobham ; and William de Riede, by C. de Pass 2
- 35 Aaron Rathbone ; and Francis, Countess of Somerset, by S. de Pass 2
- 36 Richard, Earl of Dorset ; Philip, Earl of Pembroke ; and Henry, Earl of Southampton, by S. de Pass 3
- 37 George Villiers, Duke of Buckingham, by S. de Pass, *fine and rare* 1
- 38 Thomas Cavendish, by S. de Pass, *fine* 1
- 39 Ferdinand, Archduke of Austria, *with the engraved border* ; and Henry VII, by J. Payne 2
- 40 Maximilian II, by M. Rota ; David Joris, by C. van Sichem ; and Mary Stuart, Princess of Orange, by C. van Dalen, after Vandyck 3
- 41 Henry IV of France, by W. Rogers, *fine* 1
- 42 Charles Howard, Earl of Nottingham ; and another, by W. Rogers 2
- 43 Sir Thomas More, by J. Valdor, *very fine and rare* 1
- 44 Queen Elizabeth, by D. Zenoi 1
- 45 Queen Elizabeth, *printed for Robert Milbourne, 1633* ; and two early Woodcuts of Queen Elizabeth from John Case's "Sphaera Civitatis" 3
- 46 Early Woodcut Portraits of Reverend Robert Russell, John Bunyan, Catharine Stubbs, Thomas Becon, Erasmus, Sir Thomas More, and others 14
- 47 Jerome Schurstab, by H. S. Laulengach ; and full-length Woodcuts of Rudolph II, Melanchthon, and George, Prince of Anhalt, *two impressions* 5
- 48 Early Woodcut Portraits of Laurent de Medici, Perchaumer, Sebastian Munster, and others 16
- 49 Philibert de Lorme, Bernard de Girard, and Gabriel de Colange, *early woodcuts* 3
- 50 Maurice Heling, *fine* ; Giovanni B. Andreini, by V. Fontana ; and other early woodcut portraits 10

- 51 John Forster, by Lucas Cranach ; Dante ; and other portraits,
early woodcuts 9
- 52 George, Prince of Anhalt, by B. Jenichen ; Antoine de Verdier ;
Charles V ; Ariosto ; Melancthon ; and others, early
woodcuts 14

The Property of a Private Collector.

- 53 The Angel appearing to the Shepherds, by Rembrandt ; and The
Goldweigher, after Rembrandt 2
- 54 Clement de Jonghe, by Rembrandt 1
- 55 Dr. Faustus, by Rembrandt 1
- 56 The Death of the Virgin, by Rembrandt 1
- 57 Marshal Keith's Mistress, by J. McArdell 1
- 58 Sir Joshua Reynolds, by S. W. Reynolds, after Sir J. Reynolds 1
- 59 Miss Harriot Powell, by C. Corbutt, after C. Read ; and Miss
Fordyce, by P. Corbutt, after Reynolds 2
- 60 Miss Crewe and her brother, after Reynolds ; Duke of Dorset,
by T. Hardy ; and The Banish'd Lord, by J. R. Smith, after
Reynolds 3
- 61 Henry Worster, by J. Smith, after T. Murrey ; Sylvester Petyt,
after P. Van Bleeck ; The Ladies Wharton, by Gunst, after
Vandyck ; and The Forge, by J. McArdell 4
- 62 The Gamesters, by W. Ward, after Revd. W. Peters, coloured 1

OLD MASTER DRAWINGS.

- 63 Christ and the Disciples, by Hans Rockesperger ; The Angel and
St. Anne, by Bloemaert ; Female Figure, by H. Goltzius ;
and three others, by Van Veen and Dirk Maes 6
- 64 Nude Study, by Mazzuoli ; Woman carrying a Child, by B.
Spranger ; Satyr and Nymph and Three of the Elements, by
C. Claasz van Wieringen ; and others, by Caracci, Del Vaga,
Rossi, Cambaiso, and Van Assen
- 65 Entry to a Port, by Backhuysen ; Woodland Scene, by F. Barlow ;
Siege of Troy, by Caracci ; and others by Salviati, Le Moine,
Mazzuoli, Baldelli, etc. 3

The Property of C. Thomas=Stanford, Esq.

F.S.A., M.P., Preston Manor, Brighton.

66	A Cupid, by Garofalo ; Priest hearing the Sacrament, by Filippo Lauri ; and four other drawings, <i>in sepia</i>	6	1
67	St. Cecilia, by R. de la Fage, <i>in sepia</i> ; Study of a Hand, by P. Aquila, <i>in black chalk</i> ; Female Figure, <i>in black and red chalks</i> ; and two other drawings	5	18.
68	The Virgin and Child, by D. da Volterra ; Study of a Man's Head, by L. da Vinci ; Judith and Holofernes, by G. B. Barbieri ; and one other, <i>drawings in chalk</i>	4	2. 2.
69	Design for a Ceiling, after Michael Angelo ; Alexander in the tent of Darius, by C. Le Brun, <i>in red chalk</i> ; three subjects, by Domenichino ; and one other	6	3
70	Figure Studies, by M. Angelo ; A Group of three Men, by G. Reni ; and Bacchanalians, by C. Alberti	4	18
71	The Beggars, by Andrea Schiavone ; Figure Studies, by Salvator Rosa ; and four others ; <i>pen drawings</i>	6	10
72	Man's Head and Group of three Heads, by G. B. Barbieri ; St. Peter and Study of Female Figures, by F. Mazzuolo ; and The Aurora, Giacomo del Po, <i>pen drawings</i>	5	1 7
73	Bacchanalians, by F. Boucher ; Sophonisba, by E. Le Sueur, <i>in sepia</i> ; and four others, <i>in red and black chalks</i>	6	1 6
74	An Ape, by Henry Cooke ; A Combat, by E. Bird ; St. Peter's, an interior ; View of a House and Gardens, by Bourgeois ; and three other drawings	7	14.
75	Nude Study, by Pompeo Batoni, <i>signed and dated 1765</i> ; another Nude Study, by the same artist, <i>signed and dated 1766</i> ; and a Classical Subject, by the same artist ; <i>chalk drawings</i>	3	3
76	Ann Bill, by G. P. Harding, <i>in sepia</i> ; A Child's Portrait, <i>in water-colours</i> ; and a Lady reading, <i>in pencil and crayon</i>	3	1
77	Sir William Le Neve ; Lieutenant Colonel Leake and Dr. Potter, by Harding, <i>in water-colours</i>	3	2
78	Anne Vere, Lady Fairfax and Sir Edward Stradling, by Harding, <i>in water-colours</i>	2	1
79	Studies, <i>in pencil</i> , by J. B. Cipriani and A. Kauffman	3	10
80	Lady and Child seated by sea-shore, by James Heath ; and Mrs. Marlow, Matilda and Eleanor, by J. Chaloner, <i>in water-colours</i>	2	1

- 13 81 Halifax Church, drawn for Watson's History of Halifax, by W. Williams, *in pen and sepia*; Eagle Tower, by D. Brown, *signed*; and two other water-colour drawings 4
1. 2 82 A Water Mill, with church and village in the background, by S. G. Prout, *signed, in water-colours* 1
- 10 83 Dead Soldier by a Pool, by F. Danby, A.R.A.; Fishing at Night; A Cool Drink, and A View in N. Wales, by J. Branwhite; and two others, *in sepia* 6
1. 8 84 A Harbour, by J. N. Browne; At Anchor, by J. Stannard; and A Driving Sea, by J. Pillement, *in water-colours* 3
- 6 85 Soldiers Feasting, by J. Mortimer, *in sepia*; An Embarkation; Truth, by Bartolozzi; and three others 6
1. 1 86 Refitting a Ship, by R. Dodd; Llanryst Bridge, by J. Martin; Warner Ottley, by Howitt; and another, *drawings in sepia*; and Near Lymington, *pencil drawing* 5
- 12 87 Penmaenmawr and Plas Mawr, Conway, by J. D. Roberts, *in sepia* 2
1. 1 88 Llangollen Bridge, and Eagle's Nest, Killarney, by Sandby, *in sepia* 2
- 8 89 A Pool; Sunset; Moonlight, A Lake Party; and Sunset, by S. Jackson, *sepia drawings* 4
1. 2 90 Ross Castle, Tenby, and Near Arter, by S. Jackson, *in sepia* 3
- 10 91 Interlaken; The Hall of Eblis; Nightingale Valley; and three Lake Scenes, by S. Jackson, *in sepia* 6
- 10 92 St. Donats, two views of the Castle; Herbert Glendenning at the Well; and Thebes, *drawings in sepia* 4

The Property of a Lady.

- 18 93 Two Drawings of Children, *signed A. C. 1785*; and a large collection of Water-colour Drawings of English and Foreign Topography, *in a portfolio* a parcel

ENGRAVINGS.

1. 1 94 The Sporting Doctor, by W. Heath; Fishing, Shooting, and other Sporting Caricatures, by Seymour; Costumes; Topographical and other drawings; *mounted in a scrap-book* 1
1. 1 95 Topographical Drawings, *in water-colours and pencil*; and Engravings, *mounted in an album* 1

Lancet	96	Netley Abbey; Queen Victoria and Family at the International Exhibition, 1851; and Balmoral Castle; <i>oil prints in colours</i> , by G. Baxter	3	1	1
	97	Portraits, Caricatures, Fancy and Topographical Prints <i>a parcel</i>		1	1
	98	Costumes and Views of Switzerland, etc. <i>some in colours</i> -	16	2	2
Smith	99	Vue du Lac de Genève, Vue de Brieg, Vue de l'Hospice du Simplon, Vue du Village de Simplon, Vue du Pont de Baveno, and Vue de la Sortie de la Grande Galerie, after G. Lery; <i>aquatints in colours</i>	6	11	
	100	French Costumes, by Delpech, after C. Vernet; Italian Costumes, by Delpech, after Lescot Haud; Spanish Costumes, by Langlumé, after Pigal; etc.	55	1	1
"	101	Rempailleur de Chaises, La Marchande de Cerises, La Marchande de Saucisses, and La Marchande de Peau de Lapin, by Debucourt, after C. Vernet, <i>in colours</i>	4	6	10
"	102	Costumes du divers Pays, by Gatine, <i>in colours</i>	19	2	10
"	103	Cris de Paris, by Delpech, after C. Vernet, 96 plates; plates 1 and 83 cut down and plate 57 destroyed	1	25	
Smith	104	The Wood Gatherer, by P. W. Tomkins, <i>printed in colours</i> , slightly varnished	1	6	10

Various Properties.

FRAMED.

Parker	105	Sir Thomas Lawrence's Painting Room, by C. G. Lewis, after Mrs. Calmady; Sir T. Lawrence's Private Sitting Room; Sir Robert Peel, by F. C. Lewis, after Lawrence; Duke of Wellington, by F. C. Lewis, after Lawrence; and Sir Thomas Lawrence, <i>lithograph</i>	5		
	106	The Masters Arbuthnot, by F. C. Lewis; Lord Londonderry, by F. C. Lewis; W. H. Woollaston, by F. C. Lewis; Charles Kemble, by R. J. Lane; and William Smyth, <i>lithograph</i> ; all after Lawrence	5		
Heath	107	Thomas Lawrence Bloxham, Mary Isabella Bloxham, Rowland Bloxham, Miss Lucy Meredith, and one other; all by F. C. Lewis, after Lawrence, <i>coloured</i>	5	3	10
W. W.	108	A similar lot	5		

4. 7 6	109	Miss Siddons, Mary Isabella Bloxham, Harry Bloxham, Mrs. Lawrence, John Lawrence, and one other; all by F. C. Lewis, after Lawrence, <i>coloured</i>	6	Arbours
2 10	110	Mrs. Newdigate, Mary Isabella Bloxham, Miss Siddons, and John Lawrence; all by F. C. Lewis, after Lawrence, <i>coloured</i>	4	Parsons
2 10	111	Daughters of Charles B. Calmady, by F. C. Lewis; Lady Ellenborough, <i>lithograph</i> ; and two other Lady Portraits; all after Lawrence	4	Hood
14	112	Stage Coach and Mail Coach meeting at the George and Dragon on the old Portsmouth Road, <i>aquatint, printed in colours</i>	1	Salmon
3.	113	Rival Coaches; and another of Mail Coaches passing, <i>aquatints, printed in colours</i>	2	"
1.	114	Racehorse "Sir John," after Sartorius, <i>aquatint, in colours</i>	1	Smith
25.	115	Fox Hunting, by Reeve, after Alken, <i>set of four aquatints, printed in colours</i>	4	Ellis
3 10	116	Rather Stale, and Going a Pace, after H. Alken, <i>aquatints, in colours</i>	2	Stevens
57	117	Hold Hard, and Crossing the River Avon, plates 3 and 6 of Beaufort Hunt, by H. Alken, after W. P. Hodges, <i>aquatints, printed in colours</i>	2	Johnson
2.	118	"Bay Middleton," winner of the Derby, 1836, by C. Hunt, after J. F. Herring, <i>printed in colours</i>	1	Crick
1 15	119	"Charles XII," winner of the St. Leger Stakes, 1839, by C. Hunt, after J. F. Herring, <i>printed in colours</i>	1	Holmes
1 5	120	"Crucifix," winner of the Oaks Stakes, 1840, by C. Hunt, after J. F. Herring, <i>printed in colours</i> ; and "Bee's Wing," winner of Ascot Gold Cup, 1842, by C. Hunt, after J. F. Herring, <i>printed in colours</i>	2	Jones
10.	121	May Fly Fishing; Evening, October; Morning and Evening, First September, by Pyall, after Jones, <i>coloured</i>	4	Brown
3.	122	Cock Fighting, by and after N. Fielding, a set of six, <i>coloured</i>	6	Holmes
5.	123	Partridge Shooting and Pheasant Shooting, by G. Hunt, after S. Alken, <i>in colours</i>	2	Brown
1. 5	124	Fox Hunting, by H. Alken, <i>coloured</i>	2	Harris
1	125	Fores' Sporting Scraps: "Hunting," by J. Harris, after H. Alken, <i>in colours</i>	1	Rose

ball	126	G. Osbaldeston's Match against Time, after Pollard; The Consequences of being drove by a Gentleman, and The Comforts of being drove like a Gentleman, <i>coloured</i>	3	1 15
lancel	127	Bessy Bedlam, by Reeve, after Herring; and Hunting, by Alken, <i>in colours</i>	2	12
Mr. S.	128	Lord Nelson, by C. Turner, after J. Hoppner	1	12-16
James	129	A Jew Rabbi, by W. Pether, after Rembrandt, <i>proof</i>	1	3-10
William	130	George Washington, by W. Nutter, after G. Stuart	1	1
and	131	Declaration of Independence, by H. S. Sadd, after J. Trumbull, and the key plate	2	
Portia	132	Glass picture—The Nurse, by Simon, after Chardin	1	3 10
Laron	133	Miss Fordyce, by J. Watson, after Sir J. Reynolds, <i>proof before letters</i>	1	
Frank	134	Scenes from the Plays of Shakespeare, by P. W. Tomkins, R. N. Meadows, N. Gardiner, T. Cheesman, and other engravers, after Henry Bunbury	13	3 10
and	135	The Vestal, by P. W. Tomkins, after Sir J. Reynolds, <i>in colours</i>	1	2 8
Laron	136	Stoke by Neyland, Suffolk, by D. Lucas, after J. Constable	1	1 10
"	137	Yarmouth, Norfolk, by D. Lucas, after J. Constable	1	
James	138	Gillingham Mill, by D. Lucas, after J. Constable, <i>proof before letters</i>	1	1 8
"	139	Castle Acre Priory, by D. Lucas, after J. Constable, <i>proof before letters</i>	1	2 8
Portia	140	Master Lambton, by S. Cousins, after Lawrence	1	3
John	141	Master Lambton, by S. Cousins, after Lawrence; and Admiral Sotheron, by C. Turner, after Lawrence	2	1
Laron	142	Duke of Angoulême; Leopold, King of Belgium; Prince Blücher; Charles X of France; and Frederick William III of Prussia, all by F. C. Lewis, after Sir T. Lawrence	6	2
John	143	Marquis of Wellesley; George Canning; George IV; Duc de Reichstadt; and Cardinal Gonsalvi, all by F. C. Lewis, after Sir T. Lawrence	5	2
Laron	144	Princess Lieven; Queen Victoria; Princess Charlotte of Wales; and Lady Canterbury, all by F. C. Lewis, after Sir T. Lawrence	4	
John	145	Countess of Wilton; Viscountess Wallscourt; Miss Barton; and Miss Isabella Fairlie, all by F. C. Lewis, after Sir T. Lawrence	4	

- 146 Miss Boucherett; and Lord Alfred Paget, by F. C. Lewis, after Sir T. Lawrence, *tinted* 2
- 147 The Mouse's Petition, by W. Ward, after J. Ward; and The Red Breast, by J. Ward, after H. Thompson, the pair, *open-letter proofs, very fine* 2
- 148 Charlotte, George, William and Edward, children of Sir William Jerningham, by J. R. Smith, *rare* 1
- 149 Charles, Duke of Richmond, by J. Watson, after G. Romney, *first state, fine* 1
- 150 Master Skinner, by J. Watson, after F. Cotes, *first state* 1
- 151 Lady Mary Douglas, by J. Smith, *first state, very fine* 1
- 152 Sir Charles Wager, by J. Faber, after J. Whood, *first state, very fine* 1
- 153 The Affectionate Brothers (Lambe Family), by F. Bartolozzi, after Sir J. Reynolds, and Lord Grantham and Brothers, by T. Cheesman, after Sir J. Reynolds, the pair 2
- 154 Frances Lady Byron, by J. Faber, after W. Hogarth, *fine* 1
- 155 Miss Harriet Powell, by J. R. Smith, after Rev. W. Peters, *open-letter proof* 1
- 156 Miss Jenny Cameron, by Johnson, after Le Clare 1
- 157 Solander Cases, half morocco, cloth sides, fall-down fronts, catch fasteners, lined white plush, brass protective mounts at foot, *measuring 21½ in. by 15¼ in. by 2½ in.* 2
- 158 A similar lot 2
- 159 A similar lot 2
- 160 A similar lot 3
- 161 A similar lot, 24 in. by 19¼ in. by 2½ in. 2
- 162 A similar lot 2
- 163 A similar lot 2
- 164 A similar lot 3

Barre
Jame
Barre
Gran
Walter
Lick
Rom
Jame
Brook
Dance
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Jame
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30
870
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210
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210
4
7
210
3126
315
410
426
415
415
1

SECOND DAY'S SALE.

Various Properties.

LOT			
165	L'Amant Multier, by Maradan, after Dralling, <i>printed in colours</i>	1	
166	Hebe, by A. Zaffanato, after R. Cosway; and Air, by A. Zaffanato, after W. Hamilton, <i>printed in colours</i>	2	
167	The Happy Family, by Thouvenin, after Wheatley, <i>printed in colours</i>	1	2 15
168	The Storm in Harvest, by Thouvenin, after Westall, <i>printed in colours</i>	1	2 10
169	Perdita discovered by the old Shepherd, by Bartolozzi, after J. Laporte; and The Tempest, by Bartolozzi, after De Louthembourg, <i>printed in colours</i>	2	3 15
170	Peace, by and after C. Josi, <i>printed in colours</i>	1	
171	The Encampment at Brighton, and The Departure from Brighton, by J. Murphy, after F. Wheatley, the pair	2	9 15
172	African Hospitality, and The Slave Trade, by J. R. Smith, after G. Morland, the pair, <i>printed in colours</i>	2	6 15
173	Recueil des Scènes Familiales et de Société de Paris, by J. S. Pigal, 1833, <i>lithographs by Langlume, coloured, the first three parts in original covers</i>	3	
174	Palace of Whitehall, photogravure, by Emery Walker	1	
175	Miss Haffey, and Master John Haffey, by R. Laurie, after J. Foldson, the pair	2	16
176	H. Wierix. Illustrations to the New Testament, <i>fine impressions</i>	12	3
177	H. Wierix. The Baptism of Christ; The Crucifixion; etc.	7	2
178	H. Wierix. Emblem of the Blood of Christ (<i>Alvin</i> , 1180-1181); and another (1194), <i>two impressions</i>	4	3
179	H. Wierix. Emblems of the Triumph of Death (<i>Alvin</i> , 231-232), <i>fine impressions</i>	2	1 15
180	Manière Criblée. The Virgin and Child in a Ship, <i>partly engraved in the "manière criblée," very rare</i>	1	1

- 6 181 M. Finiguerra. The Coronation of the Virgin, *a late impression from a Niello plate* 1 *J. Baskin*
- 4 182 Etienne Delaune. Jonah cast to the Whale, *a small plate, rare*; and others, by A. Hogenberg, etc. 5 *Barnard*
- 8 183 Ambrosius Holbein. Device of Froben, *scarce* 1 *Salisbury*
- 184 Woodcuts. Scriptural and other Subjects, by C. Van Sichem and others 10 *Salisbury*
- 1 185 H. L. Schaufelein. Two Illustrations to Tengler's "Neu Laienspiegel" 2 *Salisbury*
- 186 H. Brosemer. Illustrations to Luther's Edition of the Bible, etc. 12 *Salisbury*
- 6 187 M. Antonio. Three Female Saints (*B. 33*), *sometimes ascribed to Agostino Veneziano* 1 *Barnard*
- 1 188 A. Collaert. Series of four Female Saints, *with ornamental borders of flowers and birds, fine impressions* 4 *Barnard*
- 2 189 A Drawing—Religion: a Female Figure, *pen and wash* 1 *J. Baskin*

MARC ANTONIO.

- 4 190 The Martyrdom of St. Félicité (*B. 117*) 1 *J.*
- 191 The Virgin with the dead Christ (*B. 35*); and Mars and Venus (*B. 345*), *both early impressions* 2 *Barnard*

MASTER OF THE DIE.

- 1 192 Cupids at Play; Three Cupids playing with an Ostrich; and another 3 *J.*

J. WIERIX.

- 5 193 Portrait of the Duke D'Alva 1 *J. Baskin*

H. WIERIX.

- 5 194 The Childhood of Christ; and another 2 *J.*

F. DELARAM.

- 7 195 Queen Elizabeth holding a feather fan 1 *Barnard*

REMBRANDT VAN RIJN.

- 5 196 The Goldsmith, *fine impression* 1 *Andrew*
- 4 197 Janus Lutma 1 *"*
- 198 The Circumcision in the Stable, *fine impression; from the Meyer collection* 1 *"*

LUCAS VAN LEYDEN.

- 199 Two Children holding a blank Escutcheon (*B.* 166); and Adam and Eve (*B.* 1) 2

A. DÜRER.

- 200 The Virgin suckling the Infant Saviour (*B.* 36) 1
 201 St. Eustace (*B.* 57), *early impression, but slightly damaged and backed* 1
 202 The Virgin and Child at the foot of a tree (*B.* 35) 1

AGOSTINO VENEZIANO.

- 203 A Young Man with his armour (*B.* 483), *before the address "Ant. Sal. exc." ; from the Morrison collection* 1

M. ROTA.

- 204 The Last Judgment, after M. Angelo; and another plate, *with no inscription* 2

D. HOPFER.

- 205 Architectural Design with figures, *early impression before the number*; and another 2

G. BONASONE.

- 206 The Virgin and Child seated in Heaven (*B.* 62), *fine*; and others, by various Masters 5

A. MANTEGNA.

- 207 Combat of Marine Gods (*B.* 18), *rare, framed* 1
 208 A Landscape with an aqueduct, by Barker of Bath, *in water-colours*; and Pembroke Castle and two Irish Views, by Paul Sandby, *in body colours, drawings* 4
 209 Albany Howarth. The Château Gaillard, *artist's proof, modern etching* 1
 210 A. Hugh Fisher. Mill on the Mersey, *artist's proof, modern etching* 1

The Property of a Collector.

DRAWINGS BY OLD MASTERS.

7	211	Domenichino. Abraham about to sacrifice Isaac, <i>black chalk</i> ; on the reverse are Studies, <i>in red chalk</i>	1	Parron
11	212	Domenichino. Various Studies, probably for the painting of the Communion of St. Jerome, <i>red and black chalk</i>	1	"
16	213	School of Domenichino. Studies of Figure Subjects and Landscapes.	5	"
17	214	Studies ascribed to Domenichino, N. Poussin, etc.	5	River
8	215	Interior with Boors regaling, by Heemskirk ; and A Village Dance, by another Dutch Artist	2	Parron
15	216	Various Subjects, ascribed to Pietro da Cortona, Murillo, etc.	6	Mon
5	217	A. Watteau. An Old Peasant Man seated, <i>black and red chalk</i>	1	Jama
210	218	Angel and Child, ascribed to Vandyck, <i>black chalk</i> ; Venus and Adonis, <i>in red chalk</i> ; etc.	5	Chama
16	219	L. Cangaagio. Fame, <i>pen and wash</i> ; two others in the manner of F. Mola	3	Parron
17	220	Various Subjects, ascribed to G. Honthorst, Primaticcio ; and others	6	Chama
18	221	Studies, by various Artists	5	Mon
12	222	Le Brun. Virgin and Child ; an Academical Study of a Man, <i>both in black chalk</i> ; others, by various Artists	7	Parron
110	223	A Magpie, by F. Barlowe ; and Studies of Figure Subjects, etc., by various Artists	6	Chama
6	224	Cupid, by Guido Cania, <i>red and black chalk, signed</i> ; others, by different Artists	6	Parron
14	225	Sketches, by various Masters	8	Mon

Various Properties.

ENGRAVINGS.

210	226	Tom and his Pigeons, and The Favourite Rabbit, by C. Knight, after J. Russell, the pair, <i>coloured</i>	2	Brat
22	227	Beauty, by R. Pollard, after A. Kauffman, <i>printed in colours</i>	1	
210	228	A Lady at her Toilette, by and after J. K. Sherwin ; and Princess Sophia, by W. Ward, after H. Ramberg, <i>damaged</i>	2	Lich

- 229 Portrait of a Lady, *mezzotint, published by Sayer and Bennett, 1777, proof* 1
- 230 The Midnight Steeplechase, by Harris, after H. Alken, *in colours* 4
- 231 Sword Exercise, by Scott, after Howitt, six small engravings, *in one frame; and Austrian Military Costumes* 2
- 232 Lady with a Bouquet, by G. Baxter, *oil colour print* 1

DRAWINGS.

- 233 A curious drawing of Whale Fishery, by Potts, 1818; and a crayon drawing of a Woman's Head, *unframed* 2
- 234 Geelong seen from the Barabool Hills; Terriek Terrieks; Road to Crooked River Diggings; Dobson's Gully; Gram-pian Range, West District; Koroit or Tower Hill, West District; Crater of Mount Eeles, West of Victoria; and Gouyans Mountains, by Eugen van Guérard, 1859, 1862 and 1863, *signed and dated, in pen and wash* 8
- 235 The Sailors and Marines taking possession of a Battery at Yenikale, spiking the Guns; The 18th Royal Irish taking possession of the Suburbs of Sebastopol, 18th June, 1855; and the Rifles driving in the Russian Sharpshooters at the Alma, by E. Norie, *drawings in water-colours* 3
- 236 The Guards at the Sand Bag Battery at Inkermann; and General Eyre's Division with the French attacking the Cemetery, 18th June, 1855, by E. Norie, *drawings in water-colours* 2
- 237 Landing of the Expeditionary Force at Kertch; and Expedition of Kertch: Marauding Parties, by E. Norie, *drawings in water-colours* 2
- 238 Sir Thomas Lawrence; The Mother and The Father of Sir Thomas Lawrence; and Miss Mary Isabella Bloxham, all by F. C. Lewis, after Sir T. Lawrence, *tinted* 4
- 239 Mrs. Newdigate, *unfinished proof and impression*; Mrs. Fitzgerald; Empress Eugénie; and another portrait of a Lady, all by F. C. Lewis, after Sir T. Lawrence 5
- 240 Duchess of Bedford; The Daughters of Thomas Peregrine Courtenay; Princess Charlotte, all by F. C. Lewis; A Lady with a boy and dog, by J. Bromley; and Miss Fanny Kemble, all after Sir T. Lawrence 5

- 241 Rowland Bloxham; Harry Bloxham; The Mother of Sir T. Lawrence; and another of Two Children, all by F. C. Lewis, after Sir T. Lawrence, *tinted* 4
- 242 Lady Hamilton, *two impressions*; and another of Two Children, by F. C. Lewis, after Sir T. Lawrence, *tinted* 3
- 243 Earl Grey; William IV; Francis II of Austria, all by F. C. Lewis; Lord Burghersh, by J. Bull; Kemble, by Cheesman; and cast of Sir T. Lawrence, by R. J. Lane, all after Sir T. Lawrence 6
- 244 Group of Gipsies, *water-colour drawing, style of Morland* 1
- 245 Autograph Letters, one addressed to E. Tennant, Esq., signed C. Wellesley; another, signed (Mrs.) E. M. Aston (2)

The Property of a Gentleman.

BY D. LUCAS, AFTER CONSTABLE.

A very fine Collection in choice early states.

- 246 The Stour, *engraver's proof on india paper* 1
- 247 Summer Afternoon after a Shower, *trial proof* 1
- 248 The same, *open-letter proof* 1
- 249 Autumnal Sunset, *trial proof* 1
- 250 The same, *open-letter proof* 1
- 251 Mill Stream, *trial proof* 1
- 252 The same, *trial proof* 1
- 253 The same, *impression on india paper* 1
- 254 The same, *open-letter proof* 1
- 255 A Heath, *early trial proof* 1
- 256 The same, *trial proof* 1
- 257 The same, *letter proof* 1
- 258 River Stour, Suffolk, *trial proof* 1
- 259 The same, *open-letter proof* 1
- 260 Gillingham Mill, *proof before the title* 1
- 261 Cottage in a Cornfield, *trial proof* 1

Waskers	262	Willy Lot's House, <i>trial proof</i>	1	3.	
"	263	Spring, <i>touched proof</i>	1	6.	5
"	264	The same, <i>trial proof</i>	1	5	
"	265	Yarmouth, Norfolk, <i>engraver's proof</i>	1	6	5
"	266	The same, <i>lettered impression</i>	1	1	
"	267	On the Orwell, <i>trial proof</i>	1	3	
"	268	The same, <i>finished proof</i>	1	5	5
"	269	The same, <i>engraver's proof</i>	1	4	
"	270	A Dell, Helmingham Park, Suffolk, <i>early trial proof</i>	1	2	
"	271	The same, <i>engraver's proof</i>	1	2	
"	272	The same, <i>lettered proof on india paper</i>	1	2	
"	273	The same, <i>lettered proof</i>	1	1	
Waskers	274	Old Sarum, <i>engraver's proof, with etched title</i>	1	6	2
"	275	A Lock on the Stour, Suffolk, <i>engraver's proof</i>	1	6	2
Ellen	276	The same, <i>no margins</i>	1	4	10
Waskers	277	The same, <i>open letter proof</i>	1	1	3
Waskers	278	Cornfield, near Brighton, <i>engraver's proof</i>	1	4	
Waskers	279	Summer : Evening, <i>engraver's proof</i>	1	11	
"	280	The same, <i>engraver's proof</i>	1	8	
Waskers	281	The same, <i>lettered impression</i>	1	1	1
"	282	The same, <i>open letter</i>	1	1	1
Waskers	283	Hadleigh Castle, near the Nore, <i>proof before the birds</i>	1	6	5
Waskers	284	The same, <i>lettered proof on india paper, publication line cut off</i>	1	3.	
"	285	The same, <i>lettered impression</i>	1	1	1
"	286	A Mill, <i>early proof before the birds over the mill and willow trees in the distance</i>	1	6	
Waskers	287	The same, <i>finished proof</i>	1	6	6
Waskers	288	The same, <i>open-letter proof</i>	1	1	
Waskers	289	Flatford, <i>engraver's proof</i>	1	6	
Waskers	290	Opening of Waterloo Bridge, <i>proof</i>	1	6	
"	291	The same, <i>no margins</i>	1	2	
Waskers	292	A Summerland, <i>engraver's proof</i>	1	6	5
Waskers	293	The same, <i>lettered proof on india paper</i>	1	2	2
Waskers	294	The Glebe Farm, <i>engraver's proof</i>	1	6	5
Waskers	295	The same, <i>lettered</i>	1	1	2

327	Arundel, <i>trial proof, before the birds marked at bottom left margin, "8th Proof only etched, D. L." in pencil</i>	1	5	
328	The same, <i>trial proof, with the birds, with pencil note at bottom signed "D. L."</i>	1	7	7
329	The same, <i>proof, before the birds</i>	1	6	6
330	The same, <i>no margins</i>	1		
331	Frontispiece: East Bergholt, Suffolk, <i>touched proof, the dogs put in in pencil and before the line "Fond recollections," etc.</i>	1		
332	The same, <i>engraver's proof, with only one dog</i>	1	6	5
333	The same, <i>engraver's proof, no margins</i>	1	2	
334	The same, <i>finished state</i>	1	1	2
335	Noon, <i>title in open letters</i>	1	1	5
336	Jacques and the Wounded Stag, <i>proof before letters</i>	1	3	
337	Windmill near Colchester, <i>trial proof unfinished, with "13 Pf. only etched D. L." written in ink on bottom of plate</i>	1	4	10
338	The same, <i>touched proof with the two birds to right at top</i>	1	3	
339	The same, <i>engraver's proof, without the birds</i>	1	3	
340	The Sea Beach, <i>engraver's proof</i>	1	5	
341	The same, <i>open-letter proof</i>	1	2	
342	The same, <i>impression on india paper</i>	1	1	

THIRD DAY'S SALE.

The Property of a Gentleman.

LOT		
29.	343	Jane, Duchess of Gordon, by W. Dickinson, after Sir Joshua Reynolds 1
12.	344	Mrs. Stanhope, by J. R. Smith, after Sir Joshua Reynolds 1
26	345	Miss Nelly O'Brien, by J. Dixon, after Sir J. Reynolds, <i>proof before the title and before the inscription space was cleaned</i> 1
6	346	Miss Nelly O'Brien, by J. Watson, after Sir J. Reynolds 1
10	347	Henry, Duke of Buccleuch, by J. Dixon, after T. Gainsborough, <i>proof before the title and before the motto in the coat-of-arms</i> 1
2	348	David Garrick, by J. Finlayson, after Sir J. Reynolds, <i>proof before the title</i> 1
4 10	349	Lady Fenoulhet, by J. MacArdell, after Sir J. Reynolds 1
14	350	Sir Robert Fletcher, by W. Dickinson, after Sir J. Reynolds 1
1	351	Bell, Countess of Sefton, by J. Watson, after Sir J. Reynolds 1
1. 6	352	George Graham, Clockmaker, by T. Ryley; H. Woodward, by J. Watson, after Sir J. Reynolds; Mary, Duchess of An-caster, by R. Houston, after the same; and Robert Drummond, by T. Watson, after the same 4
2	353	General Elliott, by R. Earlom, after Sir J. Reynolds 1
	354	Lord Loughborough, by F. Bartolozzi, after J. Northcote, <i>open letter proof</i> 1
5	355	Josiah Wedgwood, by S. W. Reynolds, after Sir J. Reynolds, <i>open-letter proof</i> 1
10 70	356	REMBRANDT. DUTCH INTERIOR WITH TWO WOMEN SEATED BY A CRADLE, by J. MacArdell, <i>brilliant proof before all letters</i> 1
10	357	Rembrandt. The Raising of Lazarus, <i>etching</i> 1

Elms

Fairfax

Leggatt

Fairfax

Coleman

Fairfax

Salvi

L. Wood

Romall

Wagge

Fairfax

Various Properties.

all	358	Napoleon le Grand, by N. Bertrand, after David	1	5
cts.	359	Mrs. Robinson, by T. Burke, after Sir J. Reynolds; two portraits of Queen Charlotte, <i>one a proof before letters</i> ; Lady Augusta Campbell, by G. Scorodomoff, after A. Kauffman; <i>all ovals</i> ; etc.	5	1
all.	360	Mrs. Wheatley, by Stanier, after Wheatley, <i>title pencilled in, fine</i>	1	4
sale	361	LADY ELIZABETH FOSTER, by Caroline Watson, after Downman, <i>in brown</i>	1	6
all	362	A Lady and her Children relieving a cottager, by J. R. Smith, after W. Bigg, <i>in colours</i>	1	2

FRAMED.

desks	363	Charlotte; and The First Interview of Werter and Charlotte, by Dickinson, after Bunbury, a pair, <i>coloured</i>	2	7
Unscr.	364	THE ACTION BETWEEN THE AMERICAN FRIGATE "CHESAPEAKE" AND H.M.S. "SHANNON," by R. Dodd, the pair, <i>in colours</i>	2	20.
both	364A	Sir Ralph Abercromby, by S. W. Reynolds, after J. Hoppner, <i>lettered proof, fine</i>	1	3
	365	George III Reviewing the 3rd Dragoon Guards and 10th Light Dragoons, by J. Ward, after Sir W. Beechey, <i>open-letter proof</i>	1	9.
	366	The Victory of Lord Duncan, by J. Ward, after J. S. Copley, <i>open-letter proof, with the key plate</i>	2	6
	367	L'Amour Couronné, by Cazenave, <i>proof before the title</i>	1	7.
then	368	Love and Honour, by F. Bartolozzi; and The Poor Soldier, by P. W. Tomkins, a pair	2	1 2
chairs	369	Compunction, by L. Schiavonetti, after Cipriani, <i>printed in colours</i>	1	3
eggash	370	The Absent Father, or Sorrows of War, by W. Nutter, after H. Singleton, <i>printed in colours</i>	1	20.
chairs	371	THE SAILOR'S RETURN, by W. Ward, after F. Wheatley, <i>printed in colours</i>	1	25.

29. 372 SAILORS IN PORT, by W. Ward, after T. Stothard, printed in *colours, fine* 1 *Leggatt*
- 16 373 The Rustic Hovel, by E. Bell, after G. Morland, printed in *colours* 1
12. 374 PAUL ET VIRGINIE, by Descourtis, after Schall, printed in *colours* 2 *Barth*
- 50 375 THE SOLDIER'S RETURN, by W. Ward, after F. Wheatley, open-letter proof, fine 1 *Hoggatt*
- 10 376 Love and Hope; and Love and Jealousy, by C. Knight, after H. Bunbury, proofs before the titles, in brown, a pair 2 *Jane*
- 377 Court of Justice, by S. Watts, after Rembrandt 1 *Harrod*
- 20 378 SIR ARTHUR WELLESLEY, by W. W. Barney, after J. Hoppner, very fine, and with large margins 1 *Ellis*
- 8/10 379 THE PRINCE REGENT, by W. Ward, after T. Phillips, open-letter proof, fine, and with large margins 1 *Colen*
- 18/10 380 Negro Bandsman of the Coldstream Guards, mezzotint, fine and very rare 1 *Rinck*
- 1/1 381 George III Reviewing the Volunteers, 1799, by S. W. Reynolds, after R. K. Porter, with the key plate 2 *Porter*
- 4/10 382 The Battle of Alexandria, by J. Mitau and C. Turner, after Lieut. Willermoin 1 *Barth*
- 383 Tableau de la Marine Anglaise; and Armée Anglaise en Campagne, published by Artaria, aquatints, printed in colours, fine 2 *Rinal*

NAVAL AND MILITARY COSTUMES, BY E. HULL.

10. 384 Rear-Admiral; Lieutenant and Clerk; Purser; Master and Physician; Master's Assistant; Midshipman; Volunteers; Master-at-Arms; Boatswain; Cockswain; Common Sailor; and Greenwich Pensioner, in colours 12 *Parr*
- 4/15 385 Royal Marines: Officer in Undress; Ensign; Sergeant-Major; and Master of the Band, in colours 4
- 5/15 386 Officer of Royal Horse Guards; Corporal and Corporal-Major; Corporal King's, Guard Order; and Private of 1st Life Guards, in colours 4
- 2/1 387 3rd Light Dragoons: Officer; and Officers in Undress; and 11th Light Dragoons: Stable Dress, in colours 3
3. 388 Private of 4th Royal Irish Dragoons; and Officer 7th Dragoon Guards, in colours 2

sons	389	9th, or Queen's Lancers : Officer in Full-dress ; and Officer in Marching Order, <i>in colours</i>	2	4	
son	390	10th Hussars : Private, Winter Dress, <i>in colours</i>	1	2	2
sons	391	Royal Horse Artillery : Officer in Review Order, <i>in colours</i>	1		
408	392	Grenadier Guards : Captain ; 3rd Regiment of Guards : Officer, New Dress ; and Quarter-Master	3		
sons	393	17th Regiment : Drum-Major ; Band ; Sergeant ; and Bugler, Undress, <i>in colours</i>	4	4	4
age	394	87th, or Royal Irish Fusiliers : Officer ; Drum-Major ; and Private, <i>in colours</i>	3		
sons	395	Field Officer of Royal Waggon Train ; Field Officer, and Sergeant-Major of Hon. East India Company's Depôt, at Chatham, <i>in colours</i>	3	1	1
son	396	Artillery on the March ; Baggage Waggon ; and Soldiers Drilling, by and after J. A. Atkinson, <i>in colours</i>	3	5	5
"	397	Foot Guards, and Life Guards, by and after J. A. Atkinson, <i>in colours</i>	2	3	3
"	398	Artillery Train ; Riflemen ; and Pilots on the Look-out, by and after J. A. Atkinson, <i>in colours</i>	3	2	2
aces	399	Charge of Cavalry, and Field Day, by and after J. A. Atkinson	2		10

Various Properties.

son	400	Girl and Calves, and Girl and Pigs, by W. Ward, after G. Morland, the pair, <i>printed in colours, on strainers</i>	2	15	
son	401	CROSSING THE BROOK, by W. Say, after H. Thomson, <i>printed in colours, very fine, on a strainer</i>	1	17	
son	402	THE CASTLE IN DANGER, AND HOW SMOOTH BROTHER, FEEL AGAIN !, by T. Gaugain, after W. Hamilton, the pair, <i>printed in colours</i>	2	70	
son	403	Cupids, by F. Bartolozzi, after Lady D. Beauclerk, <i>coloured</i>	1	3	
son	404	Cowherds and Cattle crossing a stream, <i>drawing in water-colours, style of Gainsborough</i>	1		5
son	405	LORD NEWTON, by C. Turner, after H. Raeburn, <i>open-letter proof, framed, very fine</i>	1	12	

The Property of a Gentleman.

DEMARTEAU L'AINÉ, AFTER F. BOUCHER.

66	406	The Shepherdesses, <i>in colours</i>	1	Ellis
60	407	A GIRL READING, <i>in colours</i>	1	Salv.
40	408	Boy and Girl with chickens; and The Lovers, <i>in red and black</i>	2	
20. 10.	409	Venus couronnée par les Amours, <i>in red and black</i>	1	Samuel
29.	410	Girl leaning on a rake, <i>in red and black</i>	1	Salv.
3 5	411	An Artist with portfolio and crayon, <i>in red and black</i>	1	Recler
45	412	Le Sommeil d'Annette; and A Girl asleep, <i>in red</i>	2	Frage
36	413	The Sleeping Shepherdess; and A Girl seated decorating a hat, <i>in red</i>	2	"
11	414	Girl seated, with child and dog; and A Boy teaching a dog to beg, <i>in red</i>	2	
31	415	Girls Dancing, <i>in red</i>	2	Salv.
16	416	Girl seated, holding tennis racquet; Girl carrying a basket of flowers; and two others of Girls, <i>in red</i>	4	"
5	417	Diana; Girl with dog and cupid; Girl carrying basket and tray; and Girl reclining with two cupids, <i>in red</i>	4	Brall
12	418	Two Girls carrying flowers; Girl carrying tray, with boy holding her hand; A Shepherdess; Girl carrying basket and pitcher; and another	5	"
15	419	Girl seated with two children; A Girl washing her foot at a brook; A Group of Women and Children; A Woman uncovering a sleeping child; and another	5	"
20	420	A Group of Girls and Children playing with a cat; Girl with bird on her hand; A Shepherdess; and another	4	Frage
8	421	Two Boys in a kitchen; Boy asleep with dog; Boy teaching a dog to beg, and other Figure Subjects, <i>in red</i> ; and a Drawing, loosely inserted in an old scrap book	10	Parson
7	422	Les Amants Heureux, by L. Bonnet, after F. Boucher, <i>in red</i>	1	Salv.

Various Properties.

OIL PAINTINGS.

FRAMED.

FRENCH SCHOOL.

- 423 A set : The Seasons, 9 in. by 24 in. 4 9

D. WOLSTENHOLME.

- 424 Shooting, with dogs, 13 in. by 17 in. 1 7

R. B. DAVIS.

- 425 Dogs' Heads (4);
Head of a Fox; and a
Water-colour drawing—Spanish Gipsies 6 18

R. B. DAVIS.

- 426 Fox-hunting Scene;
A Group of Hounds; and
Horse and Dog, a pair 4 30

R. B. DAVIS.

- 427 "Taking the Stag," 2 ft. 6 by 1 ft. 11; with
Small Engraving of same 2 1/5

DUTCH SCHOOL.

- 428 A Pagan Sacrifice, *grisaille on panel*, 13 in. by 19 in. 1 5

R. B. DAVIS.

- 429 Hunter, with jockey up and hounds, 22 in. by 26 in. 1 39

R. B. DAVIS, 1853.

- 430 Hunters and Hounds : "The Kill," 27 in. by 36 in. 1 17

R. B. DAVIS.

2. 431 Portrait of the Artist, 28 in. by 23 in.

1 *W. W. W.*

EARLY ENGLISH SCHOOL.

- 432 Venus at the bath, 5 ft. by 4 ft. 6

1 *W. W. W.*

CONTINENTAL SCHOOL.

- 433 Portrait of Lady holding a flute, 25 in. by 20 in.

1 *W. W. W.*

LE SUEUR.

6. 434 Mythological Figure Subject, 34 in. by 48 in.

1 "

WATER-COLOUR DRAWINGS.

H. MELVILLE.

3. 435 Carting Timber, 12½ in. by 21 in.; and

1

G. C. E.

- House with steps to garden, 9 in. by 7 in.

2

C. CALLOW.

- 436 Village Landscape, with figures in foreground, 9 in. by 15½ in.

1 "

W. B. KIDD, H.S.A.

- 437 River Scene, with waterfall, 21 in. by 25 in.

1 "

DUTCH SCHOOL.

- 438 Portrait of a Girl, with feather in hat and wearing dull pink dress, seated before her reflection in looking glass, coloured crayon drawing, 26 in. by 20 in.

1 *W. W. W.*

OIL PAINTINGS.

- ld 440 A large and important gallery picture, representing:

"CONSEQUENCES OF WAR."

10.

Being a copy of the famous picture, by P. P. Rubens, in the Pitti Palace at Florence.

It shows a young man armed cap-à-pie, with his drawn sword dripping with blood, in his hand. He is being urged on by demons of bloodshed, rapine and destruction. He is treading upon the liberal Arts and Sciences, and has knocked over Music (represented by a woman with a mandoline) and Architecture represented by a man in the bottom right-hand corner of picture, who embraces the capital of a pillar in one hand and holds a pair of compasses in the other, while a mother and child are fleeing from a burning home. Other soldiers are shown on foot and on horse under the drawn sword, 6 ft. 9 in. high by 11 ft. wide; massive frame

1

KATE PERUGINI.

- " 441 "TOM-BOY." A portrait of a young Refugee from the Earthquake of Martinique, who settled in England with her mother. Exhibited at the late New Gallery, London, also at the Chicago Exhibition, as a specimen of British Art, 4 ft. 9 in. by 2 ft. 6 in.

1

FRENCH SCHOOL.

- Polmer 442 Classical Figure Subject, 18 in. by 24 in., in carved oak frame

1

5-

MAES.

- " 443 The Violin Lesson, 37 in. by 51 in.

1

6.

WATER-COLOUR DRAWINGS.

D. COX.

- 444 Extensive Landscape, with horse and cart, sheep and figures in foreground, 11 in. by 15 in.

1

11

THOMAS GIRTIN.

- " 445 Conway Castle, signed and dated 1773, 13 in. by 18 in.

1

35.

FRENCH SCHOOL.

- 446 Two Bust Portraits of Ladies, with flowers and fruit in hair, ovals, pastels, 13 in. by 16½ in. diam.

2

12

The Property of a Collector.

G. J. PINWELL.

- 210 447 Maid Mettilell (Danish Ballad), *crayons*, 21½ in. by 18 in. 1 *Bong*

DE WINT.

- 1 10 448 Near Tring (back and front views), *crayons*, in one frame, 6 in. by 20 in. 1 *Rail*

CHARLES GREEN, R.I.

- 18 449 The State Barge, *pen and ink*, 9 in. by 13 in. 1 *Bong*

18 449 On *Elusaka*.

C. E. HOLLOWAY, 1881.

- 3 5 450 The Entrance to the Yare, Gorleston, 20 in. by 28 in. 1 "

JAMES E. GRACE, 1877.

- 6 451 The Croaking Pond, Royal Common, Surrey, 15½ in. by 25½ in. 1 "

THOMAS COLLIER, 1884.

- 35 452 Huntsman and Hounds on Lynchmore Common, Hampshire Hills in background 1 *Legg*

THOMAS DANBY, 1878.

- 4 15 453 The Draeth, Port Madoc, 10 in. by 14 in. 1 *Bong*

W. W. DEANE, 1878.

- 4 454 Chiddingstone, 18 in. by 12 in. 1 "

J. FULLEYLOVE, 1880.

- 4 455 Sienna, 9 in. by 7 in. 1 *Lat*

CHARLES GREEN, 1874.

- 4 456 Free Seats, 4½ in. by 6½ in. 1 "

CHARLES GREEN, 1872.

- 457 The Two Brothers, $6\frac{3}{4}$ in. by $9\frac{3}{4}$ in. 1 4 15

TOWNLEY GREEN, R.I.

- 458 The Siesta, 6 in. by 7 in. 1 3 15

E. J. GREGORY, R.A.

- 459 "Moves on the Old Grey Mare" (Vicar of Wakefield), 6 in. by 11 in. 1 11

CLAUDE HAYES.

- 460 A View near Liphook, Surrey, $10\frac{1}{4}$ in. by $8\frac{1}{4}$ in. 1 4 15

CLAUDE HAYES.

- 461 A View of the Marshes, with boy and girl in foreground, $9\frac{1}{2}$ in. by 14 in. 1 3

CLAUDE HAYES.

- 462 A Road on Barnes Common, $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in. 1 4 10

A. BOYD HOUGHTON.

- 463 The Fan Bearer, 10 in. by 7 in. 1 1 10

SEYMOUR LUCAS, R.A.

- 464 The Student, 10 in. by 7 in. 1 4

G. J. PINWELL.

- 465 Becknoller Church, 6 in. by 6 in. 1 7

EDGAR J. VARLEY.

- 466 Silver Birches, 10 in. by 17 in.; and Rustic Scene, $7\frac{1}{4}$ in. by $5\frac{3}{4}$ in. 2 1

JOHN WHITE.

- 467 Dartmoor, $9\frac{3}{4}$ in. by 15 in. 1 7

JOHN SYER, 1880.

468 A View near Bettws-y-Coed, 10 in. by 14½ in.

J. R. REID.

469 Homeward Bound, 7½ in. by 11 in.

469½ Russell. A. Lady

OIL PAINTINGS.

C. E. HOLLOWAY.

470 Gorleston Pier, 17 in. by 25 in.

SIR J. D. LINTON, P.R.I.

471 Lover burning Letters: a Study, 21 in. by 8 in.

SEYMOUR LUCAS, R.A.

472 Head of a Cavalier, 9½ in. by 7½ in.

C. E. HOLLOWAY.

473 Venice, 8 in. by 12 in.

ARTHUR HACKER, R.A.

474 Head of a Brittany Girl, 8 in. by 6 in.

E. HAYES, R.H.A.

475 The St. Vincent, Portsmouth, 5 in. by 8½ in.

END OF SALE.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W. 1.

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AND COMPRISING

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REMBRANDT VAN RIJN;

*The Property of Mrs. Eric Benson, of 25, Berkeley
Square, W.*

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AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W (1),

On WEDNESDAY, 6th of MARCH, 1918, and two following Days,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

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CONDITIONS OF SALE

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lots so disputed shall be immediately put up again provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and resold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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CATALOGUE

OF FINE

ENGRAVINGS & DRAWINGS.

FIRST DAY'S SALE,
WEDNESDAY, MARCH 6th, 1918.

THE PROPERTY OF A LADY.

FRAMED.

- | | | | |
|---|--|---|------|
| 1 | The Dockyard at Deptford, by Woollett, after Paton; and
The Dockyard at Chatham, by Canot, after Paton | 2 | 2-10 |
| 2 | Rubens' Son and Nurse, by R. Earlom, after Rubens, <i>proof
before the title</i> | 1 | 18 |
| 3 | First and Second Premium plates by Woollett, after George
and John Smith of Chichester | 2 | 8- |
| 4 | Macbeth, after Zuccarelli—Judah and Tamar, after Caracci
—Dido and Aeneas, after Jones and Mortimer, and Ceyx
and Alcione, after R. Wilson, all by W. Woollett | 4 | 6 8 |
| 5 | C. J. Fox, by J. Jones, after Reynolds, and two other
portraits, by Bartolozzi, after Holbein | 3 | 7 |
| 6 | Maria, Countess of Coventry—Lady Elizabeth Cromwell,
by J. Smith, after Kneller—Mrs. Jemima Palmer, by
Faber, after D'Agar, and Princess Ann of Denmark, by
J. Smith, after Kneller | 4 | 1 10 |
| 7 | David Garrick, by T. Watson, after Sir J. Reynolds | 1 | 1 12 |

Chidley
rail
Laggs
"
none
Cushie
rail

3 10	8	John, Duke of Marlborough, <i>fine</i> ; and Sarah, Duchess of Marlborough, both by J. Smith, after Kneller, <i>the pair</i>	2	<i>Brown.</i>
4.	9	Sir Christopher Wren, by J. Smith, after Kneller, <i>very fine</i>	1	<i>Granith</i>
3 10	10	Sir Isaac Newton, after Kneller, and Sir Richard Steele, after Richardson, both by J. Smith	2	<i>Pearce</i>
2 10	11	Joseph Addison, by Simon, after Kneller—Sir G. Kneller, by J. Smith, after Kneller, <i>no margins</i> ; and John Smith, by J. Smith, after Kneller, <i>no margins</i>	3	<i>Poly</i>
2 5	12	Robert, Earl of Oxford—Sidney, Earl of Godolphin, and Charles, Earl of Dorset, all by J. Smith, after Kneller	3	<i>Clancy</i>
18	13	The Temple of Apollo, after C. L. G. Le Lorrain; and Phaeton, after R. Wilson, both by W. Woollett	2	<i>Griggs</i>
18	14	James I., by J. Smith, after Vandyke, and Edward, Lord Hinchbrooke, by J. Smith, after Kneller	2	<i>Rivell</i>
1 2.	15	Duchess of Bolton, by J. Smith, after Kneller—Jane, Duchess of Gordon, by Dickinson, after Reynolds, <i>cut</i> —Lady Elizabeth Montague, and Hon. Frances Ingram, by S. W. Reynolds, after Reynolds, and another	5	<i>Moore</i>
12	16	Lady Mackintosh, by J. McArdell, after Sampson, and Lady Taking Tea (Miss Hone), by J. Greenwood, after N. Hone, <i>both cut</i>	2	<i>Sanford</i>
3.	17	Liber Nugarum, by S. W. Reynolds, after Hon. Caroline Courtenay Boyle	12	<i>Robinson</i>
5 10	18	Classical Subject, after G. Poussin, <i>etching and impression</i> —Diana and Actaeon, after F. Lauri, and The Boar Hunt, after R. Wilson, all by W. Woollett	4	<i>Griggs</i>
3 5	19	Niobe, after R. Wilson—Phaeton, after R. Wilson—Cicero at his Villa, after R. Wilson, and The Temple of Apollo, after C. G. Le Lorrain, all by W. Woollett	4	<i>Small</i>
2 5	20	Three Views in Switzerland, after W. Pars—Summit of Cader Idris, after R. Wilson, and Maid of the Mill, after J. Richards, all by W. Woollett	5	"
2 10	21	The Garden, and The Cascade at West Wycombe—View of Coombank, Kent—View of the Garden at Carlton House, Pall Mall—View of Whitton, and View of Foot's Cray Place, all by W. Woollett	6	<i>Holladay</i>
6	22	The Battle of La Hogue, by W. Woollett, after West, <i>fine and with large margins</i>	1	<i>De la Roche</i>
3	23	Temple of Jupiter—Temple of Pola, and two others, by D. Cunego, after Clerisseau	4	<i>Robinson</i>
7	24	Modern Italy, and Ancient Italy, by Moon, after J. M. W. Turner	2	<i>Laime</i>
5	25	Beauties of the Court of Charles II., after Lely, <i>in a portfolio</i>	21	<i>Phillips</i>

- 26 The Hundred Guilder Piece, by Rembrandt, *two impressions late states* 2
- 27 Views of the Cambridge Colleges, Caricatures, etc., *mounted in an album* 3 2 5
- 28 Water-Colour Drawings of Winterthur, Falls of the Rhine at Schaffhausen, and other places, by J. J. Mayer (15); and Plates of the Liber Veritatis, by Earlom and Lupton, after C. Lorrain, *in an album* 55
- 29 Greenwich Hospital—Tower of London—St. Herbert's Isle, Derwentwater, etc., by M. H. Long, after J. M. W. Turner, *lithographs, in colours, in portfolio* 8 10
- 30 Portraits, after Vandyke, by Vorsterman, Pontius, Bolswert, P. du Pont, and other engravers, including a proof of Count Papenheim with title written in, *loose in a volume* 7 5
- 31 "Cambridge and its Neighbourhood," etchings by and after R. Farren, 1881; and "The Granta and The Cam," etchings by and after R. Farren, 1880 2

VARIOUS PROPERTIES.

- 32 The Hon. Mrs. Parker, by T. Watson, after Sir J. Reynolds, *fine* 1
- 33 Classical Subject, by T. Burke, after A. Kauffman, *proof before the title, in brown* 1
- 34 Of Such is the Kingdom of God, by W. Dickinson, after Rev. W. Peters, *printed in colours, fine* 1
- 35 The Spirit of a Child Arriv'd in the Presence of the Almighty, by F. Bartolozzi, after Rev. W. Peters, *printed in colours, fine* 1
- 36 Samson and the Lion—The Holy Family, and Martyrdom of Saints, by A. Durer, *woodcuts* 3
- 37 A South East View of the Great Town of Boston in New England in America, by J. Carwitham, *rare, coloured* 1

H. ALDEGRAVER.

- 38 Two from the set of The Rich Man and Lazarus (Bartsch 47 and 48); and Mutius Scevola (74), by G. Pencz 3

H. S. BEHAM.

- 39 Triumph of Christianity (128); and Charity, by the Master J. B. 2

A. DURER.

- 40 St. Genevieve (63), *fine impression, slightly cut* 1
 41 The Little Fortune (78), *worn impression* 1
 42 The Knight and Death (98), *worn impression* 1
 43 Coat-of-Arms with a Skull, *damaged* (101) 1

WOODCUTS BY A. DURER.

- 44 From the set of the Little Passion (16-52), *fine impressions with the Latin Text, with margins* 18
 45 Christ Scourged, from the Great Passion, others from the Apocalypse, and Life of the Virgin 3

SIR A. VANDYKE.

- 46 Peter Breugel 1

REMBRANDT.

- 47 The Angel Departing from Tobit and His Family 1
 48 Christ Driving the Moneychangers from the Temple 1
 49 The Descent from the Cross, a night piece
 50 The Circumcision in the Stable, and Christ Disputing with the Doctors 2
 51 Dr. Faustus 1
 52 Woman About to Dress after Bathing 1
 53 Jan Sylvius, and The Goldsmith, *both recent impressions* 2
 54 Tobias with the Angel, a mezzotint by McArdell, from the picture by Rembrandt 1

ANONYMOUS.

- 55 Satire on the Roman Church, *a woodcut* 1

A. DURER.

56	Christ in the Garden of Olives, Bartsch (19), <i>an etching</i>	1	
57	The Man of Sorrows (22), <i>an etching</i>	1	
58	The Prodigal Son (28)	1	
59	The Virgin and Child with a Monkey (42), <i>cut</i>	1	
60	Lady on Horseback with an Attendant (82), <i>worn impression</i> ; Peasant and His Wife (83), and The Hostess and Cook (84), <i>cut</i>	3	
61	The Three Peasants (86), <i>cut</i> , and The Peasant at Market (89)	2	
62	Coat of Arms with a Cock (100), <i>stained</i>	1	
63	Portrait of Melanchton (105), <i>worn impression</i>	1	

WOODCUTS BY A. DURER.

64	Christ Mocked, from the title to the Great Passion (4), and St. Jerome, in a Grotto (113)	2	
65	Virgin and Child with Angels (101)	1	

G. PENCZ.

66	Incidents in the Life of Christ (41 and 47); and Death of Virginia (84)	3	
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FRAMED.

67	The Public House Door, by W. Ward, after G. Morland	1	10
68	Stable Amusement, by W. Ward, after G. Morland	1	4
69	The Inn Yard on Fire, by T. Malton, after Rowlandson, <i>in colours</i>	1	3
70	A Sudden Squall in Hyde Park, by T. Malton, after Rowlandson, <i>in colours</i>	1	7 10
71	Miss Farren, by F. Bartolozzi, after Lawrence	1	30
72	George, Prince of Wales, by J. R. Smith, after Gainsborough, <i>coloured</i>	1	20

THE PROPERTY OF A COLLECTOR.

73	Putney Bridge, by J. M. Whistler	1	5
74	Lt.-Col. Tarleton, by J. R. Smith, after Sir J. Reynolds	1	12
75	Early German Drawing of a Warrior, holding drawn sword	1	14

IN THE PORTFOLIO.

1	76	Angelica and Sacriponte, by T. Burke, after A. Kauffman	1	<i>is alluding</i>
2 10	77	Robinetta and Muscipula, by J. Jones, after Reynolds	2	"
12	78	Mrs. Parkyns, by C. Wilkin, after J. Hoppner, <i>proof before the title</i>	1	<i>trullage</i>
1 5	79	Mr. and Mrs. Cosway, by R. Thew, after Cosway	1	<i>Watts</i>
15	80	Oliver Cromwell, by F. Bartolozzi, after Walker; and Procession of Queen Elizabeth, by Vertue	2	<i>Payne</i>
10	81	Prince Charles Edward Stuart, <i>mezzotint, fine</i>	1	<i>Goodwin</i>
1	82	Vandyke in the Character of Icarus, by Watts, after Vandyke, <i>open letter proof, fine</i>	1	<i>Rembrandt</i>
1	83	Venus and Adonis, <i>proof before engraver's and painter's names</i> ; and the Death of Adonis, by W. Vaillant, after E. Quellinus, <i>the pair</i>	2	<i>Brecht</i>
1	84	Portrait of a Young Man, by W. Pether, after Rembrandt	1	"

THE PROPERTY OF MRS. ERIC BENSON
OF 25, BERKELEY SQUARE, W.

FRAMED.

12 10	85	The Turnpike Gate, by W. Ward, after G. Morland, <i>printed in colours</i>	1	<i>Green</i>
8 13	86	Morland's Winter, by W. Barnard, <i>printed in colours</i>	1	<i>Brace</i>
10	87	The Farm Yard, by W. Ward, after G. Morland, <i>printed in colours</i>	1	<i>Lafayette</i>
3 15	88	The Shepherd, by W. Barnard, after G. Morland, <i>coloured</i>	1	<i>Leather</i>
5 10	89	Morland's Woodman, by T. Williamson, after G. Morland, <i>printed in colours</i>	1	<i>Adams</i>
9 10	90	Scotland and Ireland, by W. Barnard, after R. K. Porter	2	<i>Brace</i>
21	91	The Amorous Sportsman, by C. H. Hodges, after F. Wheatley	1	<i>Adams</i>
1	92	An Iron Forge, by R. Earlom, after Wright of Derby	1	<i>Brace</i>
23	93	A Flower Piece, by R. Earlom, after Van Huysum, <i>proof</i>	1	<i>Leather</i>
5	94	David Garrick, by V. Green, after Gainsborough	1	<i>Brace</i>
1 2	95	Sent to Walks, by R. B. Davies, after J. W. Giles, <i>in colours</i>	1	<i>Connell</i>
36	96	John Press and the Vine Hounds, by H. Guest, after R. B. Davis—Christopher Atkinson and the Portman Hounds, by J. Harris, after Davis, and Richard Simpson and the Puckeridge Hounds, by Guest, after Davis, <i>all in colours</i>	3	<i>Leather</i>

Emell	97	A Master of Hounds with Huntsman and Hounds, by J. Thomson, after Sir F. Grant	1	
Emell	98	Racehorse "Sharper," by H. Pyall, after G. B. Newmarch, <i>aquatint, printed in colours</i>	1	2
Emell	99	Racehorses "Emilius," "Young Peruvian," and "Cobweb," by J. Rogers, <i>lithographs, in colours</i>	3	1 15

THE PROPERTY OF A PRIVATE COLLECTOR.

Emell	100	Saturday Night, after W. R. Bigg, <i>a drawing</i>	1	18
Emell	101	William Fellowes, by J. Smith, after Van der Bank; and Hon. Dudley Woodbridge, by J. Smith, after Kneller	2	1 10
Emell	102	Margaret Smith and Viscount Grandison, by Gunst, after Vandyke—Simon Bolivar, and Duke of Moncada, by R. Morghen, after Vandyke	4	15
Emell	103	Alexander I. of Russia, by J. Walker, after Kugelgen		4 10
Emell	104	Sir John Fielding, by J. R. Smith, after Hone; and Sir William Musgrave, by and after J. R. Smith	2	12
Emell	105	Battle of the Nile, by and after D. Orme; and Marquis of Granby Relieving the Distressed Soldier, by R. Houston, after Penny	2	1 8
Emell	106	William Pitt, by F. Bartolozzi, after Gainsborough Dupont	1	14
Emell	107	Thomas Girtin, by S. W. Reynolds, after Opie; and Rev. William Lort Mansell, by W. Say, after Kirkby, <i>open letter proof</i>	2	14
Emell	108	General Elliot, by R. Pollard, after Hone—Henry Addington, by J. Parker, after Beechey, and Henry Lord Brougham, by J. G. Murray and J. Porter, after R. Bowyer, <i>open letter proof</i>	3	12
Emell	109	Thomas Lord Erskine, by C. Turner, after Lawrence; and The Duke of Wellington, by C. Turner, after Bauzit, <i>first fifty</i>	2	1 10
Emell	110	Sir Thomas Lawrence, by S. Cousins, after Lawrence, <i>proof before title</i> ; and William Wilberforce, by S. Cousins, after G. Richmond	2	1 1
Emell	111	View of Weymouth and View of Cowes, by and after J. Hassell—View of Stockton—The Fair in Hyde Park, 1814, by Dubourg—School for the Indigent Blind, St. George's Fields, and Venice, <i>all in colours</i>	6	1 5
Emell	112	The Gipsy, by J. Young, after Whitby; and The Shower, after J. Hoppner, <i>proof</i>	2	2 10

- 113 The Mouse's Petition, by Bartolozzi, after Bunbury, *proof before all letters, in brown*; and Venus and Adonis, by Bartolozzi, after Cosway 2 *Small*
- 114 Sir William Sidney Smith, by Bell, after Chandler, in colours 1 *"*
- 115 The Rural Lovers, by Prestel, after G. Morland, *printed in colours* 1 *valley*
- 116 Penelope Awakened by Euryclea, by W. W. Ryland, after A. Kauffman, *printed in colours* 1 *Thomas*
- 117 Shepherd and Shepherdesses, and The Milkmaids, after Hamilton, *printed in colours* 2 *Small*
- 118 Fox Hunting, after S. Howitt—The Death, and Breaking Cover, in colours 4 *Small*
- 119 Sportsmen Refreshing, after Rowlandson 1 *Small*
- 120 A French Pointer, by and after F. Gamble, *open letter proof* 1 *Hollyday*

FRAMED.

- 121 A Girl Going to Market, by Gaugain, after Barker, *printed in colours* 1 *Small*
- 122 Lodona, *printed in colours*—Outside of a Cottage in Buckinghamshire, by C. Knight, after Orme, and The Happy Villagers, by P. W. Tomkins, after Berghem 3 *Small*
- 123 The Dog's First Sight of Himself, by Schiavonetti, after Russell; and Animal Affection, by Bonnefoy, after Miller, *printed in colours* 2 *"*
- 124 The London Orphan Asylum, published by G. Hawkins, *aquatint, printed in colours*—Pembroke Hall, by Stadler, and Two Views of Claremont, by Sutherland, after Calver, *printed in colours* 4 *Small*
- 125 The Happy Family, by Dean, after G. Morland 1 *Small*
- 126 Lords John and Bernard Stuart, by J. McArdeil, after Vandyke 1 *Small*
- 127 Henry VIII., by J. Faber, after Holbein; and another of George I. 2 *Small*
- 128 John Bunyan, by J. Spilsbury, after Sadler 1 *Small*
- 129 Eleanor Gwynn, by G. Valck, after Lely 1 *Small*
- 130 The Pleasures of Love and Retirement, and Duck Shooting, after Gerolimo, glass pictures 2 *Small*

END OF FIRST DAY'S SALE.

SECOND DAY'S SALE,

THURSDAY, MARCH 7th, 1918.

THE PROPERTY OF A PRIVATE COLLECTOR.

- | | | | |
|-----|---|----------|-------|
| 131 | Christ's Passion, by C. Pass, <i>five plates</i> , J. Uytenbogaert and Cornelius Sylvius, by Rembrandt, and four others | 11 | |
| 132 | The Prodigal Son—Christ Driving out the Money Changers, and others, by and after Rembrandt | 18 | 1 6 |
| 133 | Dutch Etchings, by Van Vliet, Ostade, D. Teniers, Deuchar Bega, and Van der Velde | 32 | 2 |
| 134 | Pyramus and Thisbe, and other subjects, by and after Lucas van Leyden | 8 | 10 |
| 135 | Melancholia—Adam and Eve, and others, by and after Albert Durer | 13 | 2 10 |
| 136 | Early Italian Etchings, by Marc Antonio—Ghisi—Caracci, etc. | 43 | 1 10 |
| 137 | The Four Seasons, by Hollar—Grotesque Figures, by Callot, and other Engravings, by Goltzius, Aldegraver, etc. | A parcel | 1 6 |
| 138 | Etchings, by Karel Du Jardin, P. Ferg, etc. | A parcel | 18 |
| 139 | Modern Etchings, by D. Y. Cameron, Propert, P. Thomas, Delatre, and others | 24 | 3 7 6 |

VARIOUS PROPERTIES.

- | | | | |
|-----|---|----|-----|
| 140 | Views on the Thames from Staines to Oxford, by R. Havell, after W. Havell, <i>aquatints, printed in colours</i> | 12 | 3 1 |
| 141 | Viscountess Spencer and Daughter, by J. Watson, after Reynolds | 1 | 1 3 |

THE PROPERTY OF FIELD-MARSHAL LORD

GRENFELL, G.C.M.G.

FRAMED.

1 5	142	The Piazza of St. Peter's, Rome, and The Piazza of St. John Lateran, by Piranesi	2	Banks
1	143	The Shipwreck, by C. Turner, after J. M. W. Turner	1	Loos
1 10	144	Lord Nelson Boarding the "San Fierenze," <i>mezzotint</i> ; and The Landing of the British Troops in Egypt, by Schiavonetti, after De Loutherbourg	2	Knell
1 5	145	Burning of the British Men of War by the Dutch at Chatham, by Sallieth, after Langendyk; and a Dutch Battle, by Sallieth, <i>proof before letters</i>	2	"
6	146	The Action between the "St. Margaretta" and "L'Amazone," by R. Dodd, <i>the pair</i>	2	Paras.
1 10	147	Sir Jeffery Amherst, by J. Watson, after Reynolds	1	?
3 5	148	Richard Kempenfelt, by R. Earlom, after T. Kettle	1	?
18	149	Sir Robert Ladbroke, by Faber, after Hudson—Sir John Moore, by J. McArdell, after Lely, and Hon. Humphry Parsons	3	Brown
18	150	Major-General Thomas Maxwell, after Closterman; and Lord Euston, after Kneller, both by J. Smith	2	Small
12	151	Cardinal de Fleury, by Chereau, after H. Rigaud	1	Paras

VARIOUS PROPERTIES.

FRAMED.

5 5	152	Rustic Conversation, by S. W. Reynolds, after James Ward, <i>coloured</i>	1	Halliday
11	153	The Family Distress Occasioned by the Loss of a Child, by M. Place, after Cosse, <i>printed in colours</i>	1	Knell
7	154	The Woodman, by F. Bartolozzi, after Barker, <i>printed in colours, large margins</i>	1	Edwards
1 3	155	Full Cry, by R. Pollard, after W. Ellis, <i>in colours</i>	1	Green
6	156	A Squadron Under Sail to form a Line of Action, and three others, by T. Burford, <i>set of four pictures on glass</i>	4	Paras

clay	157	The Meeting, Kirby Gate — Breaking Cover, Billesdon Coplow—Full Cry, Whissendine Pasture and The Death, View of Kettleby, by T. Sutherland, after H. Alken, in colours	4	19
roll	158	Boadicea haranguing the Britons, by C. Josi, after Metz; and Alfred in the Danish Camp, by Dumeé, after Stothard, printed in colours	2	3.
ribbons	159	Sir Ralph Abercomby, by F. Bartolozzi, after Hoppner, open letter proof	1	1
now	160	Michilimackinac on Lake Huron, by T. Hall, after R. Dillon, aquatint, printed in colours	1	10 10
green	161	General La Fayette—Admiral Mostyn, by Worlidge—Lord Radstock, and other Portraits	11	12

WATER-COLOUR DRAWINGS.

W. BENNETT.

clay	162	Lake of Thun, Switzerland, 16in. by 27in.	1	1 5
"	163	Alpine Scenery, with river in foreground, 21in. by 28in.	1	1 3
"	164	Swiss Mountain Scenery, 19in. by 25in.	1	18

THE PROPERTY OF A PRIVATE COLLECTOR.

am.	165	H. Aldegraver. Cupids with a Bear, and A Centaur carrying off a man and nude woman	2	2. 8
draghi	166	Albrecht Altdorfer. Nude Female at a Fountain and The Lady and Cook—R.V.B., and Caritas Virtus	3	3. 5
fronti	167	H. S. Beham. A Mask—The Impossible, and A Vase	3	2. 5
Engraver	168	Jacques Hurtu. Ornament—The Dead Christ—Virgin and Child, and Circular Ornament, by an unknown Engraver	4	2. 4
"	169	P. R. K. Three plates of Ornaments	3	2. 2
"	170	Daniel Migrot. Seven plates of Ornaments	7	4
"	171	Paul Birkenhultz. An Ornament, and Ceres, with ornamental border	2	2. 2
Maggs	172	Bömmel. Ornamental plates of Animals	3	1 1
"	173	T. De Bry. Four Initial Letters—Handles—Ornaments; and Caspar Bauhin, frontispiece	14	2 17
"	174	Rene Boivin. Three plates of Ornaments	3	18
Engraver	175	L. Cossinus. Portrait of Louis Roupert, and three plates of Ornaments	4	1. 3.

2. 8	176	P. Decker. Watch Ornaments, and Snuff Boxes, by Berger, after Decker	2	Parsons
3 17 6	177	Marc Gereard. Three plates of Christ's Passion	3	Parsons
4 15	178	S. Gribelin. Ornaments and Vignettes	20	Remell
1. 3.	179	David Hopfer. Seven plates of Ornaments	7	Waggs
1. 12	180	Jean Le Pautre. Frontispiece, and four plates of Escutcheons and Keys	5	Wadell
18	181	Jean Le Pautre. Vases and Ornaments	15	Tornator
1. 12	182	B. Moncornet. Frontispieces, and another of flowers. Jean Vauguer. Designs for Watch-backs, etc.	15	Parsons
1 10	183	Simonin. Frontispiece, and plates of Ornaments	14	Waggs
2. 2	184	Stephanus. Ornaments and Figures	16	Remond
1. 5	185	H. De Vries. Designs for Wells, and Ornaments	7	Waggs
5	186	A. and J. Wierix. Melancholia, after Durer—The Crucifixion—The Virgin and Child, and other religious subjects	18	Remell
1 13	187	A. Collaert. Ornament and Birds	5	Parsons
5 15	188	I. B. The Triumph of Bacchus, from the Alfred Morrison and Thiers Collections	1	Parsons
2 5	189	Claude Corneille. Christ Disputing with the Doctors	1	"
1.	190	M. M. (Martin Martini). The Ascension	1	Yonckers
2.	191	P. Woelriot. The Brazen Bull	1	Schnepp
2 3.	192	Marc Antonio Raimondi. Mars, Venus and Cupid (B. 345), printed on vellum	1	Parsons
7	193	Marco da Ravenna. Venus Wounded by a Rose Thorn (B. 321)—Antonio Fanlezzia, of Bologna. A Satyr carrying a Nymph	2	Callahan
1.	194	J. de Gheyn. A Lion and three Military Costumes	4	Raithage
8	195	Giorgio Ghizi. Fortuna, fine	1	Remell
1	196	H. Goltzius. The Standard Bearer—Temptation of St. Anthony—The Magdalen, and six others	9	James
13.	197	H. Goltzius. Twelve Plates of The Passion	12	Requet
2. 5	198	L. Suavius. The Entombment, and six Figure Subjects	7	Requet
8	199	Cornelius Cort. Peter Victor—Anthony Moret, and Erasmus, engraver unknown	3	Requet
1 10	200	T. Matham. Sir John Webster, proof before letters—Paullus—Francis Junius, and Gerard van Hoogeveen	4	Parsons
1. 5	201	P. Perret. Matthias Alaman—Frederick II. of Denmark—W. Swanenberg—William Duke of Cleves, and another of Hugon	5	Parsons

- 202 Martin Rota. John Fichard—John Matthew Bembi—
Bartolomeo Coleone—Antonio Abbondio, and Cæsar
Ripa 5
- 203 J. De Gheyn. Gorleus—Charles Clusius—Jobst Burgi
—Sigismund—Cosmo de Medici, and St. Jerome 6
- 204 H. Goltzius. Robert Earl of Leicester, from the Alfred
Morrison and other Collections 1
- 205 H. Goltzius. Portrait of a Lady (B. 191), and Portrait of
a Gentleman, in the style of Goltzius 2
- 206 H. Goltzius. Nicquettus (B. 177)—Johannes Zurenus
(B. 189), both from the Lanna Collection, and another
of Zurenus 3
- 207 H. Goltzius. Catharina Decker—A Man with Compass
and Globe—Henry IV. of France—Jean Gols, and Jean
Boll 5
- 208 J. Saenredam. Peter Hogerbet de Horne—Van Mole-
beke, and William I. of Orange 3
- 209 Johan Wierix. Portrait of a Lady, *fine* 1
- 210 Johan Wierix. Albert Archduke of Austria, and his wife
Isabella Clara Eugenia 2
- 211 Johan Wierix. Margaret, Queen of Philip III. of Spain 1
- 212 Johan Wierix. Philip William of Nassau—Anton Wierix.
Albert, Archduke of Austria 2
- 213 Wierix. Mary, Queen of Scots 1
- 214 H. Wierix. Corstian G. Overschie 1
- 215 A. Wierix. Pope Clement VIII.—H. Wierix. Pope
Gregory XIV. 2
- 216 Wierix. Hieronymus Winghius, and another 2
- 217 H. Wierix. Rudolph II., and François Maelson 2
- 218 A. Wierix. Alberet, Cardinal Archduke of Austria—Albert,
Archduke of Austria—William, Count Palatine—Philip
II. of Spain—Philip, Prince of Orange—Philip
Emmanuel of Lorraine—Rudolph II. of Austria, and
Isabella, Queen of Philip II. 8
- 219 Wierix. Michel De L'Hôpital—Guillaume de Blois—
Louis D'Orleans — Alvarus — Matthias, Archduke of
Austria—Jaspar Coligny and Phillip II. of Spain 7
- 220 Wierix, H. and J. J. G. Becanus, and five other Portraits
of Painters—John Rioland, by J. van Halbeeck, and
two others 9
- 221 Martin Bas. William D'Este, two different prints, and J.
Jenkins 3

- 216 222 C. Van Queboren. Christian, Duke of Brunswick—William Henry, Prince of Orange—Elizabeth of Bohemia—Johanna de la Cave—Juliana, Landgravine of Hesse, and William Brog 6. *Pacey*
- 18 223 René Descartes. Erasmus, by A. Stock—Jean De la Chambre, by P. Holsteyn, and other early portraits 8. *Boonard*
- 1 224 J. van Velde. Jacob Maetham—Jacob Zaffius—Adelbert Egguis, and Laurent Coster 4. *Lincklaen*
- 1 225 C. Bloemaert. Jacques Favereau, and Cardinal Peretti 2. *Passy*
- 8 226 H. Bary. Bartholomew Prevost—Frederick Adriansz, two impressions, and Ruard Tapper 4. *Reeder*
- 213 227 I. Snyderhoff. René Descartes—Claude Salmasia, and Jacob Crucius 3. *Jones*
- 1 228 C. Visscher. G. de Bouma—H. Coopliden—L. Visscher. Charles Drelinecourt—Morus and Nicholas Tulpus 5. *Reeder*
- 210 229 J. de Visscher. John Uytenbogaert—Louise de Coligny, Princess of Orange, and Everard Bornaeus, by A. Blootelingh 3. *Reeder*
- 210 230 A VERY LARGE COLLECTION OF SMALL LINE PORTRAITS, BY FRENCH AND OTHER ENGRAVERS WORKING IN FRANCE, IN THE 16TH AND 17TH CENTURIES. *Reeder*

The engravings are in three solander cases, in each of which is a list of the portraits therein contained.

The following is a list of the engravers whose works are represented: Jean Duvet, 1485 to later than 1561; Pierre Woeriot de Bourcy, born 1532, died 1587; Jean Rabel, born about 1545, died 1603; A. Valles; H. B.; René Boivin, born about 1530, died 1590; Abraham de Bruyn; J. Gourmont; Jacob Granthomme; C. David, born 1600 died 1636; A. Jacquard; Thomas de Leu T. Formazeris, flourished between 1594 and 1622; M. Greuter; F. Briot; Francisco Forma; Philippe Thomassin; Jacques de Wert; Leonard Gaultier, born 1561, died 1641; C. de Mallery, born 1576, died about 1630; Hiron David; T. Matkus; Picquet; Jean Picart; Abraham de Bosse; Jaspas Isaac, flourished between 1612 and 1654; G. Huret, born 1600, died 1670; F. S. Vouillmont, born 1610; Jean Banwinckel; L. Ferdinand; Jean Morin, born 1609, died 1666; Jean Alix; Michel Lasne, born 1596, died 1667; Claud Mellan, born 1601, died 1688; De la Roussière; Le Doyen; Nic. Lasseo; I. de Combes; C. K. Audran; P. Daret; Giles Rousselet; R. Regnesson, born 1625, died 1670; Master of Nanteuil; R. Nanteuil, born 1623, died 1676; P. van Schuppen, born 1623, died 1702; Louis Spirinx, born 1628, died 1669; Pierre Laundry,

Lot 230—*continued.*

born 1630, died 1701; J. Presne, born 1630, died about 1700; B. Moncornet; G. Audran; L. Audran; Louis Cossin; N. Piteau, born 1633, died 1676; S. Baudet; De Larmessin, born 1636, died 1711; P. Giffart, born 1637, died 1723; J. Lubin, born 1637; J. Hainzelman; C. Simmoneau, born 1645, died 1728; S. Gantrel, born 1645, died 1706; G. Langlois; Houlanger; C. Gust. Amling; B. Thiboust; P. A. Merica; Jean Gamière; Claud Duflos, born 1662, died 1727; Desrochers; S. Gribelin, born 1661, died 1732; Jean Convry; P. Drevet, born 1663, died 1738; H. Rigaud; S. Picart; B. Picart; J. C. Will and G. C. Desprée

231	LORD NEWTON, by C. Turner, after H. Raeburn	1	20
232	A Maid—A Wife and a Widow, by and after J. R. Smith, <i>in brown, the set of three</i>	3	10
233	What You Will, by and after J. R. Smith, <i>in bistre</i>	1	18
234	Mrs. Sheridan, as St. Cecilia, by W. Dickinson, after Sir J. Reynolds	1	8 5-
235	George Canning, by J. Young, after Hoppner	1	6
236	The Death of Lord Nelson; and The Duke of Wellington writing his despatches	2	15
237	Streaky Breasted Red Dunn and Blackbreasted Dark Red, (Fighting Cocks), <i>aquatints, in colours, the pair</i>	2	4 5
238	A Group of Figures Outside an Inn, with Donkey fastened to fence, after G. Morland, <i>soft ground etching, coloured</i>	1	10
239	Roxalana (Mrs. Abington), by J. K. Sherwin, after Sir J. Reynolds, <i>open letter proof, in brown</i>	1	2 45
240	Children gathering woods, and children gathering fruit, by R. M. Meadows, after G. Morland, <i>the pair</i>	2	6 1
241	A Shepherdess, by J. Dean, after J. Hoppner—Felina, by J. Collyer, after Reynolds, and other Portraits, Sporting Prints and Caricatures	12	2 4
242	Hebe, by C. Turner, after Huet Villiers, <i>printed in colours</i>	1	7 10
243	Sibylla Musica, and Companion, by M. Benedetti, after Domenichino and G. Reni, <i>printed in colours, the pair</i>	2	4 10
244	A Girl and Pigs, and a Shepherd, by R. Earlom, after Gainsborough, <i>printed in colours, the pair</i>	2	11
245	A Road Scene, with man on horseback, cattle, dogs and waggon, and woman seated nursing child, by Palmenus, signed, <i>drawing in water-colours</i>	1	2 2
245a	<i>water-colours</i>		5-

- 246 John, Earl of Rothes, by J. McARDell, after Reynolds, *second state* 1 *Proven*
- 247 The Prince Regent, by W. Ward, after T. Phillips, *first state, fine* 1 *Peck*
- 248 COLONEL ST. LEGER, by G. Dupont, after T. Gainsborough, *fine and very rare* 1 *Leggall*
- 249 COLONEL TARLETON, by J. R. Smith, after Sir J. Reynolds, *second state* 1 *Small*
- 250 The Setting Sun (Godsall Children), by Norman Hirst, after J. Hoppner, *signed proof* 1 *Godsall*
- 251 The Patterson Children, after Raeburn, by Norman Hirst, *signed proof* 1 *James*

DRAWINGS.

T. ROWLANDSON.

- 252 The Poor Relation, *in water-colours* 1 *Proven*
- 253 A Lady Seated on a Couch holding a Guitar and a Turk beside her asleep, *in water-colours* 1 *Proven*
- 254 Huntsman Carousing, *in water-colours* 1 *Small*
- 255 A Country Road, with Posting Chaises and Procession of Monks, Church to the left, *signed and dated, 1789, in water-colours* 1 *Proven*

IN THE PORTFOLIO.

T. ROWLANDSON.

- 256 Glaucus and Scilla, *in water-colours* 1 *Rowlandson*
- 257 Orpheus delivering Eurydice, *in water-colours* 1 *Rowlandson*
- 258 Sleeping Venus, with Cupids, *in water-colours* 1 *Rowlandson*
- 259 A Group of four Maids and two River Gods, *in water-colours* 1 *Rowlandson*
- 260 Venus, Anchises and Cupid, *in water-colours* 1 *Rowlandson*
- 261 Nymphs Bathing, after Cipriani, *in water-colours* 1 *Rowlandson*
- 262 A Lady at her Toilet, *in water-colours* 1 *Rowlandson*
- 263 Sleeping Venus and Cupids, *in sepia and wash* 1 *Rowlandson*
- 264 Lucretia, *in water-colours* 1 *Rowlandson*
- 265 Sleeping Venus, with Cupid and Dog, *in water-colours* 1 *Rowlandson*
- 266 Two Nymphs at a Stream, *in water-colours* 1 *Rowlandson*
- 267 Napoleon, by Benoist, after Goubaud, *printed in colours, framed* 1 *Rowlandson*

- 268 An Album, containing Swiss Views, Portraits and Fancy Subjects, after Sir D. Wilkie, Greuze, etc. 1
- 269 A Large Scrap-book, of Portraits, Views, Drawings, etc. 1
- 270 Arrival of the Duke and Duchess of York at Dover, by Miss J. Serres, after J. T. Serres—Admiral Sir J. B. Warren and Lord Nelson, by H. Richter—Field Marshal Suwarrow, by N. Schiavonetti, and four others 8
- 271 Caricatures of Napoleon (7), and English, French and Russian Military Costumes 16
- 272 Fording of the River Mondego—The Pass of the Tagus—Battle of Fuentes D'Onor, and Badajos during the Siege of June, 1811, by C. Turner, after Major St. Clair, *aquatints, printed in colours, the set of four* 4
- 273 Storming of Ciudad Rodrigo, by Clark and Merke, *aquatint, in colours*—Views of Guadaloupe—St. Pierre and Martinique, by J. Alken, after C. Williams, *aquatints* 5
- 274 A Portfolio Stand, with a large number of loose Portraits, Views, Caricatures, etc. 1

THE PROPERTY OF A GENTLEMAN.

- 275 A large Collection of small Portraits and Views, in two cardboard boxes 2
- 276 William Dundas, by S. W. Reynolds, after J. Hoppner, *open letter proof*—Princess Augusta, by Faber, after C. Philips—Ferdinand, Duke of Brunswick, by Houston, and Edmund Burke, by Kingsbury 4
- 277 George III., by Bartolozzi—Richard Cosway, by Picart, after Westmacott, and other Portraits 8
- 278 Ticket for the Funeral of William Pitt—Chelsea Hospital, etc. 9
- 279 Angling in the Junction Canal, by Roberts, after Woodward—Disappointed Gluttons, and other Caricatures on Eating, The Drama, Sports, etc., by Gillray, Rowlandson, Woodward, Cruikshank, and others, *mounted in a volume* 67
- 280 Caricatures of The Young Roscius—Mrs. Siddons, and other Theatrical and Musical Celebrities, by Woodward, Rowlandson, and others 13
- 281 The Honeymoon—Pillars of the Constitution, and other Caricatures in Relation to R. B. Sheridan, the Legal and Medical Professions, by Gillray, Dighton, and others 20

- 1 3 282 The Modern Atlas, and other Political and Social Caricatures 33 *Spencer*
- 2 5 283 Kate in a Rage (Catherine II. of Russia)—The Three Orders of St. Petersburg (Czar Paul), and other Caricatures Relating to Duke of Queensberry, Sir Francis Burdett, and others 29
- 4 284 Caricatures Relating to Lord Nelson, and the Naval and Military Services 18 *Spencer*
- 1 5 285 "Is this a Rattle which I See Before Me,"—"Farmer George's Daughter, Polly," and other Caricatures, by George, Isaac and Robert Cruikshank 18 *Spencer*
- 1 8 286 Geography Bewitched, the set of three, by Dighton—The Choice of a Wife and The Choice of a Husband, by G. Hunt, and other Caricatures, by Rowlandson, Heath, and John Doyle 48 *Rowlandson*
- 1 10 287 Bartholomew Fair—The Union Club, and other Caricatures, by Gillray, Rowlandson and Woodward 29 *Rowlandson*
- 1 1 288 Light Expelling Darkness—Integrity Retiring from Office, and other Caricatures Relating to William Pitt, by Gillray, and others 20 *Spencer*
- 1 2 289 Caricatures of George III. and Family, by Gillray; and others, mostly by Gillray 19
- 1 2 290 The Royal Toast—Gudgeon Fishing, and other Caricatures Relating to George IV., Queen Caroline, and Mrs. Fitzherbert 30 *Rowlandson*
- 1 2 291 Chelsea Parade—The York March—The York Auctioneer and other Caricatures of the Duke of York and Mrs. Clarke 4

CARICATURES OF NAPOLEON.

- 7 15 292 Napoleon and four other Heads, published by J. Hassell, rare—Two Hieroglyphic Portraits of Napoleon, published by Ackermann and Smeeton—The Arms of Napoleon Bonaparte—The Progress of the Empress Josephine, by Woodward, and another 6 *Spencer*
- 7 5 293 Boney Beating Mack and Nelson—Compliments de Congées, or Little Boney's Surrender to the Tars of Old England—Comparative Anatomy and the Pedigree of Corporal Violet, all by George Cruikshank 4 *Spencer*
- 6 5 294 Fighting for the Dunghill—The King of Brobdingnag and Gulliver—Bonaparte Hearing of Nelson's Victory—German Nonchalance—Introduction of Citizen Volpone, and His Suite at Paris, and four others, all by J. Gillray 9 *Spencer*

- 295 Maniac Ravings, or Little Boney in a Strong Fit—The Plumb-Pudding in Danger—The Surrender of Ulm—Pacific Overtures, and five others, all by J. Gillray 9
- 296 After The Invasion—Friends and Foes—Funcking the Corsican, and eight others, by Rowlands, and others 11
- 297 The Governor of Europe, stopped in his career—Britannia Correcting an Unruly Boy—Boney's Journey to London—The Evacuation of Hanover—Boney at Elba—Boney in a Stew—a Rare Acquisition to the Royal Menagerie, and three others 10
- 298 The Rival Gardeners—The Political Cocks—Boney in Possession of the Millstone—The Centinel at His Post, or Boney's Peep into Walmer Castle—The Bone of Contention, or the English Bulldog and the Corsican Monkey, and four others, *mostly published by S. W. Fores* 9
- 299 The Continental Dockyard, by Woodward—The Death of Boney, by Sir Wm. Biscuit—The Child and Champion of Jacobinism New Christened—Snuffing out Boney, and eight others 12
- 300 Boney at Brussels—Satan's Return from Earth—The Corsican Cuckoo—The Right Owner—John Bull Tipping all Nine, and two others, all by J. Cruikshank 7
- 301 The King's Dwarf plays Gulliver a Trick—The Little Princess and Gulliver—A Check to Corsican Assurance—Arrivée à la fontaine de Jouvence, by Morret, and other French and English Caricatures of Napoleon 14

END OF SECOND DAY'S SALE.

THIRD DAY'S SALE,

FRIDAY, MARCH 8th.

VARIOUS PROPERTIES.

JOHN SMITH.

302	Earl of Athlone, after Kneller, and two others	3
303	Lord Blandford—Thomas Coulson, after Kneller, and two others	4
304	Lord Clifford and his Sister, after Kneller	3
305	Henry Nassau, Lord D'Auverquerque, after Kneller, <i>fine</i>	3
306	Lord Delamere, after Kneller, <i>fine</i>	3
307	George, Prince of Denmark, after Kneller—John Chetwyn, after Medina, and one other	3
308	Lord Feversham, after Riley, by H. Worster	2
309	Lord Glasgow, after Richardson	3
310	Sir George Hamilton, after Medina—Earl of Godolphin, after Kneller, and one other	3
311	Prince George of Hesse, after Murray—Lord Melford, after Kneller, and two others	4
312	Lord Hinchinbrooke, after Kneller, and two others	3
313	Earl of Oxford, after Kneller, and two others	3
314	Duke of Ormond, after Kneller	3
315	Duke of Roxburgh, after Patten	3
316	Lord Tarbat, <i>rare</i>	3
317	Lord Torrington, after Kneller—William Stukeley, and one other	3
318	Nymph Bathing, after H. P. Lankrinck	3

C. TURNER.

319	Lord Brougham, after Pickersgill, <i>proof before all letters</i>	1 2
320	Lord Essex, after Hoppner, <i>proof, framed</i>	3
321	Jack Fuller, M.P., after Singleton, <i>proof</i>	1
322	Lord Guildford, after Lawrence	1
323	Col. Herries in uniform, <i>before all letters</i>	7
324	Lord Hill, whole length in uniform, after Pickersgill, <i>before all letters</i>	7
325	Sir T. Lawrence, after C. Turner, <i>proof</i>	7
326	Lord Liverpool, after Lawrence, <i>before all letters</i>	7
327	5th Duke of Richmond, after Wilkin, <i>before all letters</i>	1

PORTRAITS.

328	Sir William Boothby, by J. R. Smith, after Reynolds	2
329	Bourke, Archbishop of Tuam, after Sir J. Reynolds, <i>proof</i>	2
330	Duchess of Cleveland, by Browne, after Lely	1
331	Hon. Robert Dundas, by Sharp, after Raeburn, <i>proof</i>	2
332	Allestre Dolben and Fell, by Loggan, after Lely, <i>rare</i>	6
333	Christopher, Duke of Albemarle, by W. Sherwin, <i>rare</i>	11
334	Lord Brougham in Chancellor's Robes, by Lupton, after Lonsdale	7
335	Lord Buchan, by Finlayson, after Reynolds	1
336	Lord Dalkeith, by V. Green, after Reynolds	2
337	Lord Ferrers of Chartley, afterwards 3rd Marquis of Townshend, <i>proof</i>	1 8
338	Lord Hardwick, by J. Faber, <i>first state</i>	1 10
339	Lord Loughborough, by Grozer, after Reynolds	2
340	Lord Mahon, by Watson, after Prudhomme	10
341	Sir William Musgrave, by J. R. Smith, <i>first state</i>	4
342	Edward Wortley Montague, by J. R. Smith, after Peters, <i>first state</i>	7
343	John Patteson, by Bell, after Bushey	5
344	William Pitt, by Murphy, after Miller, <i>proof</i>	1
345	Duke of Portland, by Murphy, after Reynolds, <i>proof</i>	1
346	Princess Sophia, of Hanover, by B. Lens	3

MODERN ETCHINGS.

SIR FRANK SHORT, R.A., P.R.E.

- 347 Moonlight on the River (Lucerne?), after J. M. W. Turner, R. A. (S. 207); and Huntsmen in a Wood, after J. M. W. Turner, R.A., *etching, scarce* 2
- 348 Peveril's Castle, Derbyshire (S. 288), *dry point* 1
- 349 Church Street, Whitstable, *etching on zinc* (S. 289), and Strand Gate, Winchelsea (S. 291) 2
- 350 The Lifting Cloud (S. 231), *rare*; and Crowhurst, Sussex, after J. M. W. Turner, R.A. (S. 247), *brilliant trial proof* 2
- 351 In the Cotswold (S. 271), after Sir A. East, A.R.A.; and Strolling Players, Lydd (S. 276) 2
- 352 Old Timber Wharfing at Walberswick (S. 124); and Dinner-time on Board the Timber Barque "Marie" unloading at Conway (S. 126), *brilliant proof on very old paper* 2
- 353 A South Coast Road, Pegwell Bay (S. 219); and Moonrise, Ramsgate (S. 252) 2
- 354 Rembrandt's Mother, by J. McArdell, after Rembrandt, *proof before the title, framed* 1
- 355 Rembrandt, by P. Van Bleeck, *proof before letters* 1
- 356 ACHILLES, by J. G. Haid, after Rembrandt, *proof before the title* 1
- 357 AN OFFICER OF STATE, by W. Pether, after Rembrandt, *proof before the title* 1
- 358 A complete set of the twelve Etchings by George Cruikshank, to illustrate "Sketches by Boz," *second series* 12

FRAMED DRAWINGS.

- 359 Charles Dickens, full length, seated, *signed C. M., Devonshire Terrace, 1844, in pencil*; the original drawing for the engraved portrait in *Fraser's Magazine*, 1844
- 360 Charles Dickens, by E. G. Lewis, *crayon drawing*; this portrait was presented to Frederick Chapman, of Chapman & Hall, by Chas. Dickens 1

361	Charles Dickens, seated reading, surrounded by drawings of seventeen of the celebrated characters in his novels, Rochester Castle in the background, <i>in water-colours</i>	1	5-10
362	Charles Dickens, full length, standing leaning against a pillar, with wine glass in his right hand, <i>in black chalk, signed L. W., drawing made at Gads Hill</i>	1	9 10
363	Charles Dickens, bust nearly profile to left, <i>in oval, pen drawing</i>		
364	Charles Dickens as a Young Man; one of his earliest portraits, dating from the "Boz" period, 24in. by 20in., <i>oil painting</i>		3. 3.
365	Fishermen Salvaging Wreckage, by S. Owen, <i>in water-colours</i>	1	1 15
366	A Woman of the Nile, by Elijah Walton, <i>pen and red chalk drawing</i> ; and The Holy Family, <i>in red chalk</i>	2	
367	Orvieto Battlements, by Muirhead Bone, 1912, <i>signed and dated, in black chalk</i>	1	2 2
368	Cries of London. "Cakes," by T. Rowlandson, <i>in water-colours</i>	1	2 2
369	Josiah Wedgwood, by G. T. Stubbs, after G. Stubbs, <i>printed in colours</i>	1	1 10
370	Sir A. Vandyke, by W. Dickinson, after P. P. Rubens	1	
371	Fox Hunting, by R. G. Reeve, after H. Alken, <i>in colours, set of four</i>	4	9
372	Lithographic Views in Switzerland, Belgium and Italy, Fancy Subjects and Drawings, <i>mounted in a Scrap-Book</i>	1	10

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Sold by Order of the Administrator.

373	A Portfolio on stand, with a large number of Engravings, Lithographs, Photographs, etc.	1	
374	An Old Drawing, <i>in sepia</i> , of St. Paul's—Covent Garden—Internal View of Guildhall, London, <i>aquatint</i> —Arch of Constantine, and Arch of Severus, by Piranesi, and other Views	14	2 15
375	The Great Fair at Nancy. by Callot—Chiarascuro Prints, and other Old Master Engravings.	10	1 3
376	Antoine, Duc de Grammont, by P. Lombart—Oliver Le Fevre D'Ormesson, by A. Masson, and other Foreign Portraits	5	1 10

- 377 Eleanor Gwynn, by V. Green, after Lely 1 *Green*
- 378 A Large Scrap-Book of Caricatures, Vanity Fair Cartoons,
two with autograph letters 1 *Allen*
- 379 Early Line Engravings, Portraits, Caricatures, Costumes,
etc., mounted in a large volume. 1
- 380 A Large Collection of Caricatures, by Gillray, Row-
landson, Cruikshank, and others, also portraits and
Fancy Subjects, *mounted in a Scrap-Book* 1
- 381 A Fine Collection of Caricatures, by Gillray, Rowlandson,
Woodward, Dighton, Bunbury and others, including an
original drawing by Rowlandson, "The Rapid Shaver,"
Benjamin Franklin, *line engraving, etc.* 1
- 382 Caricatures relating to Napoleon, by Gillray, and other
Caricaturists—Hunting Caricatures and other Sports, by
Gillray—Caricatures of the Medical Profession—Gaming,
Coaching and French Caricatures, *a very large and fine
collection* 1
- 383 Caricatures of Dancing, Costumes, Napoleonic, etc., by
Rowlandson, Gillray, Bunbury and others—Carington
Bowles, *mezzotints in colours*—Manager and Spouter, by
Alken, after Wigstead—An original drawing, by
Rowlandson, "The Doctor"—Military Caricatures, and
others of Napoleon—Hobby Horses—Cricket—Coaching
—Colley Cibber, by E. Fisher, after Vanloo, and other
portraits, *a fine collection, and some very rare items* 1
- 384 Caricatures, by Gillray, and other Caricatures of Napoleon
and political events of the period—Carington Bowles,
mezzotints in colours, of Military, Sporting, Gaming,
and other subjects—Ballooning Caricatures—Portraits,
by Dighton, and other portraits 1
- 385 Travelling in France—"Greenland Fishermen"—"The
Secret Insult"—"French Conscripts," and others, by
George Cruikshank—Naval, Military and Napoleonic
Caricatures, by Gillray, and others—Historical Subjects,
Portraits and Drawings 1
- 386 A Collection of Early Line Portraits, by N. De L'Armessin,
mounted and loose, in a Scrap-Book 1 *Korall*
- 387 Hon. Charles Abbot, by C. Picart, after J. Northcote—Sir
James Calthorpe, by Faithorne, and other portraits
a parcel *Reed*
- 388 Napoleon, by Cazenave, after Vander Wal, and two other
portraits of Napoleon 3 *Edwin*
- 389 Rudolph II. of Austria, by Sadeler, and other Early Line
Portraits, by various engravers 21 *Anders*

390	Michel Le Tellier, by Nanteuil—Portrait of an Ecclesiastic, by Pitau, after H. Peres, and other portraits	3 3
391	Madame Du Barry, by J. Hockley, <i>mezzotint</i> —Louis XVIII., by Beisson, and other Foreign Portraits, by De Marcenay, and others	2 2
392	The Four Seasons, by W. Hollar—Countess of Arundel, and three others, by Hollar	8
393	Early Line Engravings, by H. Goltzius, Dürer, and others	2 6
394	Ornamental Vases, by Enea Vico, and other Early Italian Engravings	45
395	La Santé Portée, by Chevillet, after Terburg, and other French, Dutch and Italian Engravings, also some Engravings in Chiaroscuro	18
396	Death of the Earl of Chatham, by J. K. Sherwin, and other Historical Engravings	1 12
397	Drawing Book of the Human Figure, and Hands and Legs, both by F. Bartolozzi, <i>in original wrappers</i> ; and three other Engravings, by Bartolozzi	5
398	Tradesmen's Cards—Proclamations—Bellmen's Verses—Invitation Cards, etc.	a parcel
399	A Guards' Officer—Caricatures of the Xth Hussars, and other English Military Costumes	9
400	Dean Swift, by Burford—A Lady's Portrait, by T. Frye, and two other Portraits	4
401	Courtship for Money—The Sailor's Present, and other mezzotints, published by Bowles, <i>mostly coloured</i>	5
402	French Invasion or Buonaparte Landing in Great Britain, and other Caricatures of Bonaparte, by Gillray, and others	2 4
403	Buck's Beauty and Rowlandson's Connoisseur, by P. Roberts—A Fashionable Information for Ladies in the Country—Danish, French and other Costumes	11
404	Doctor Botherum—Wright's Oyster Room, by Ziegler, after Woodward, and other Caricatures	21
405	Caricatures, by George Cruikshank, J. Sayer, Hogarth, and others, also French Caricatures, Sporting Prints, etc.	a parcel
406	East and West Sides of London Bridge—Blackfriars Bridge, by Rooker—Grocers' Hall, and other London Views, <i>some drawings</i>	a parcel
407	French, Belgian, Italian, and other Foreign Views, <i>some drawings</i>	a parcel.

- 408 Fall of Niagara, *early line plate*—English Topography—
Architectural Drawings, etc. *a parcel*
- 409 Biblical and Mythological Subjects, by Strange, Bettelini,
and other Engravers *a parcel*

DRAWINGS.

- 410 Westminster Abbey from Dean's Yard, by Edmund Marks,
1844, *in water-colours* 1
- 411 Design for a Staircase, from the Esdaile Collection, and a
Design for a Wall, by Sir James Thornhill, *in water-*
colours 2
- 412 Grotesque Heads, *in red chalk*, and Animals' Heads, *in*
water-colours, signed J. R., *on five sheets* 8
- 413 A Castle by the Seaside, with Shipping, signed Storck,
1671, *in pen and sepia*—View of a Swiss Lake with
Fishing Boat and Man Fishing, *in water-colours*; and
other Continental Views 8
- 414 A Classical Subject, signed Martin Hemskirk, 1591—A Mill
by a River with Bridge, by Lauri, *in sepia and pen*—An
Interior, by P. A. Laurens, and other Old Master
Drawings 17
- 415 Sketches of Heads—Figures—Eyes and Hand, by D.
Maclise, R.A., *in crayon and pencil* 14
- 416 Mr. Laurent and Mrs. Astley, by H. Pincott, *in water-*
colours—Book Illustration, by Byron, *in sepia*—Lightcliffe
Chapel, Halifax, by W. Burgess, 1788, and other topo-
graphical drawings, etc. 30
- 417 An Irish Posting Car, by M. A. Hayes, *in water-colours* 1
- 418 Six Portfolios, *various sizes* 6
- 419 Two Solander Cases, and a Scrap-Book 3
- 420 LADY HAMILTON AS BACCHANTE, by J. Knight, after Romney,
printed in colours
- 421 DUKE OF HAMILTON AND BRANDON, by W. Ward, after
G. Gerrard, *printed in colours*
- 422 SNOWBALL, by W. Ward, after H. B. Chalon, *printed in*
colours
- 423 WINTER, by Barnard, after Morland, *printed in colours*.

END OF SALE.

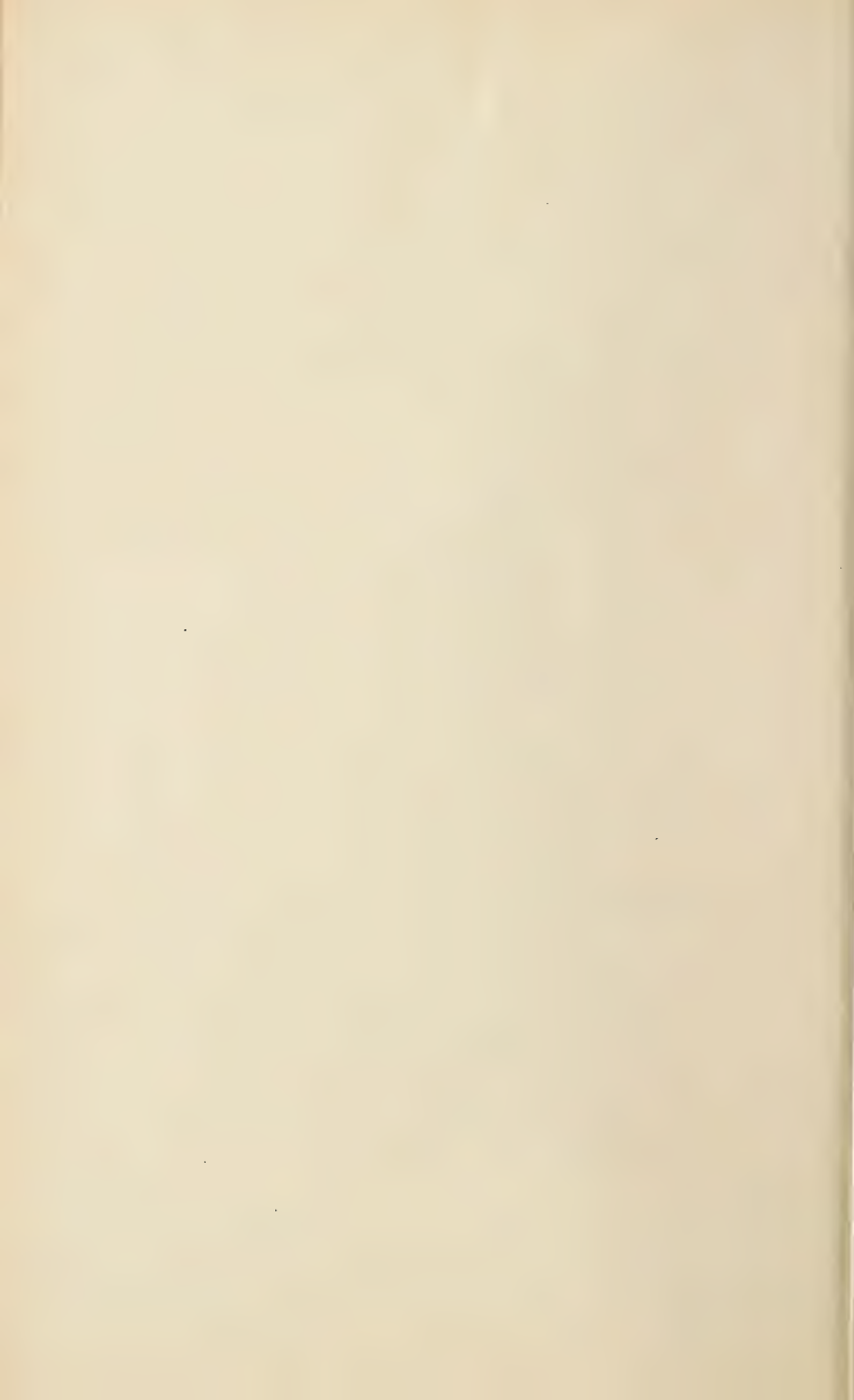
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1918.



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- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
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- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
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CATALOGUE

OF VALUABLE

JAPANESE COLOUR PRINTS.

CHINESE SCHOOL.

LOT

- 1 **Ishizuri**, "Stone Print." Shoki the demon queller, full length, holding a sword and springing forward; in white on a black ground; *unsigned*; $17\frac{3}{4}$ in. by $10\frac{3}{4}$ in. *Leprieux* 3 · 10 ·

MORONOBU (Hishikawa), 1648-1715.

- 2 **Chiushingura Act XI.** The Attack on the Castle of Moronao. Four of the Ronin at the Gate, Ohowashi Bungo with his big mallet, another slashing at the Sentry with his wooden clappers, a third up a scaling ladder with a lantern, and the fourth with a spear; black and white coloured by hand; *unsigned*; large size, oblong, $12\frac{3}{4}$ in. by $18\frac{1}{2}$ in. *do* 5 5 ·

MASANOBU (Okumura), worked c. 1685-1764.

- 3 **Yoshitsune Serenading Joruri Hime**: View of the women's apartments in the YASHIKI of Kiichi Hogen, open to the garden, and Joruri seated playing the KOTO with some of her ladies playing other musical instruments; in the right hand lower corner Yoshitsune standing behind the garden fence by the gate, playing the flute, and a female servant crossing the garden stopping to listen; black and white, coloured by hand; *unsigned*; large size, oblong, $11\frac{3}{8}$ in. by $16\frac{3}{8}$ in. *Leonard* 6 · —
- 4 **Theatrical Duo**: SEGAWA KIKUNOJŌ in male character and ICHIKAWA MONNOSUKE as a woman, the former holding a fan bearing his MON and the latter a bundle, walking side by side in front of a *do* 12 · —

Lot 4—continued.

theatre by the TORII of the IKUDAMA temple at Osaka; HOSO-YE; URUSHI-YE; *signed* OKUMURA MASANOBU, *but the signature partly cut off*

- 5 A Woman in a Breeze, carrying an open umbrella and drawing her skirt around her limbs, walking beside the tea-booths TAMA-YA and KIKU-YA on the bank of the Sumida river by the end of a bridge; HOSO-YE; BENI-YE; *signed* HOGETSUDŌ OKUMURA BUN-KAKU MASANOBU

KIYONOBU (Torii), 1664-1755 or 56.

- 6 KOGA RYŌ, HENMI MURA, SHIAM BASHI, KUSURI MIZU DŌCHŪ E TSU-KUSHI, "A Series of Views of the Road to the Healing Waters at Shiam bridge, Village of Henmi on the Estate of Koga." Nine Views on one sheet, printed in pink and green; *large size, oblong; unsigned; 11½ in. by 17½ in.*

KIYOMASU (Torii), 1679-1762.

- 7 Theatrical Duo: ONOYE KIKUGORŌ as the woman HAYAZAKI standing under a maple tree on which hangs a SAKÉ kettle over a fire of maple leaves being fanned by BANDO HIKOSABURŌ as BINGO SABURŌ; HOSO-YE, coloured by hand; *signed* TORII KIYOMASU

- 8 A Geisha, full-length figure standing holding in her hands a song book closed and looking across to her right; HOSO-YE, URUSHI-YE; *unsigned*

- 9 Theatrical Duo: SANNOGAWA ICHIMATSU as a woman seated beside a stream on which are two OSHI-DORI, looking up at a scroll held by ICHIMURA KAMEZŌ standing under a pine tree, with a bridge behind it; HOSO-YE, BENI-YE in pink and green; *signed* TORII KIYOMASU

HARUNOBU (Suzuki), 1703-1770.

- 10 Curiosity: A KAMURO on her knees before a brazier with head bent down reading a letter and an OIRAN who has crept up behind her, bending over and secretly reading it; the wall panels in the background decorated with fern fronds and bush clover; HOSO-YE; *signed* HARUNOBU

- 11 Sonko. An Ukiyoye analogue of the story of the poor Chinese Student who read late into the winter nights by the moonlight reflected by the snow; a girl seated by an open window overhung by bamboos drooping beneath snow reading a letter; *large size, almost square, without text or signature*

- 12 **A Young Lady** dressed in a KIMONO embroidered with willow branches under snow, and carrying an open folding fan up at the side of her head, with head bent down, passing along to the left followed by a female servant carrying a bundle, and behind them the corner of a house with barred front; pearl grey wash background; *large size, almost square, without text or signature* 4. 15 Leonard
- 13 **Ni Gwatsu, Suiken no Ume**, "Second Month, plum tree beside water." A Young Man standing on a fence breaking off a branch of plum blossom for his lady love, who is standing by leaning on a garden lantern; background with a stream flowing across it lit by moonlight. In the clouds above, a poem :—
 What is this I smell?
 Scent of human hands engaged
 Tying thread to branch,
 Or, the water that doth flow
 Under where Plum blossoms grow?
large size, almost square; one of a set FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons," published 1770; signed HARUNOBU 42. - Kauder
- See Illustrations. Plate I.*
- 14 **O Fuji and a Samurai**. The young Lady seated near the corner of her father's shop MOTO-YANAGI-YA, beside a mill for grinding toilet powders, talking to a SAMURAI in a black hooded coat who is seated on the edge of the shop front putting tobacco into his pipe; *large size, almost square; one of a set FŪRYŪ YEDO HAKKEI, this being for ASAKUSA SEIRAN, "Clearing Weather at Asakusa"; signed SUZUKI HARUNOBU* 17. — Yamanaka
- 15 **O Fuji and Ebisu**. The Young Lady seated at the corner of her father's shop holding a pipe and looking round at EBISU seated on the edge of the shop front who is putting his right hand on her back, holding a pipe in his left hand, and with an open book across his knees; a boy carrying in his hand a case of bows and arrows, and a basket on his back, is just turning the corner; *large size, almost square; one of a set TŌSEI SHICHI FUKUJIN, "The Seven Gods of Good Fortune at the Present Day"; signed SUZUKI HARUNOBU* 12. - 6
- 16 **Chidori no Tamagawa**. A Youth in a fisher's skirt and with a scarf tied over his head, on a small platform built up in the river, letting down a Yotsude, or fishing net held by the corners, into the stream, a flare of pine knots at the corner of the platform, and CHIDORI flying against a black sky; overhead a poem by NŌIN HŌSHI; *large size, almost square; one of a set of TAMAGAWA, without titles; signed HARUNOBU* 16 - Leonard
- See Illustration. Plate I.*
- 17 **Hagi no Tamagawa**. Two Women standing side by side, one wearing a bamboo travelling hat, the other on the near side, holding one in front of her, and pointing with her pipe to the bush clover 10. - 6

LOT 17—*continued.*

growing across the stream under the light of a full moon ; overhead a poem by TOSHIYORI ; *large size, almost square ; one of the same set as the foregoing ; signed SUZUKI HARUNOBU*

26. 18 *Blue* **Snow Scene** beside a garden and a fence, a young SAMURAI parting with the object of his affection who stands under the sloping roof of the gate, a broom by her side ; beyond the red fence are bamboos laden with snow which with the snow on the ground is thrown into relief by gaufrage ; *large size, almost square, without text ; signed SUZUKI HARUNOBU*

See Illustration. Plate I.

2. - Kato 19 **Snow Scene**, another copy of the foregoing, faded and browned
27. 1 *well by* 20 **Interior Scene, Winter** : A Young Woman seated on a KOTATSU reading a long scroll with her right hand adjusting a hair pin, and a youth reclining beside her covered by the FUTON, reading one end of the scroll ; on the left the SHOJI is partly open, and behind there is a circular window through both of which bamboos under snow are seen ; *large size, almost square, without text or signature ; sealed TO or FUJI, probably the name of the block cutter*

13. 10. *Kato* 21 **Rinkan Sakao atataru Kōyō o Yaku**, "Burning red maple leaves from the forest to make hot SAKÉ." A group of three around a brazier, a KAMURO arranging maple leaves on a fan, an OIRAN fanning the fire under a SAKÉ kettle and a youth seated looking on, in the rear the SHOJI is open showing a maple branch beyond the balcony rail, in a driving rain ; *large size, almost square ; signed SUZUKI HARUNOBU*

13. *Leonard* 22 **Sakura**, "Cherry" : A Young Woman seated in front of a wind screen under a blossoming cherry tree holding a writing brush and paper and turning to the right to speak to a woman standing on a box, about to attach a poem on to a branch of the tree above her ; *large size, almost square, with a poem in the cloud above ; signed HARUNOBU*

3. 15. *Kato* 23 **Kakitsubata**, "Iris lævigata" : A Woman standing holding up in her right hand the end of a pearl grey OBI decorated with wood grain, fixing her comb with her left hand, and looking down at a boy who has fallen asleep, reclining on a writing table where he has been doing a writing exercise, beyond them the ENGAWA on the bank of a stream where iris is growing ; *large size, almost square, with a poem in the cloud above ; signed HARUNOBU*

10. - *Leonard* 24 **Picking Persimmon**. A Youth in a pearl grey robe with wood grain design standing in front of a red garden fence holding up on his hands behind his back a young girl who is reaching up for the fruit overhanging the fence ; *large size, almost square, without text ; signed SUZUKI HARUNOBU*

See Illustration. Plate I.

- 25 **Trimming an Andon:** A Woman in her bed clothes standing looking down into a lantern and trimming the wick with a hair pin, her TOBAKO BON and pipe on the floor in front of her bedding, the screen decorated with pines in mist; *large size, almost square, without text*; signed HARUNOBU 12. —
Mura-kami
- * * * A late issue.
- 26 **A Woman at the Corner of a Tea-house,** standing holding a long pipe, fixing a hair pin, and looking over her shoulder at a cuckoo flying over a temple roof that appears at the corner of the clouds above in which is a poem; behind her a maple in a pot, the tea-house stove and kettle and a cabinet of cups; *large size, almost square*; signed SUZUKI HARUNOBU 14. 5
Bakura
- 27 **A Youth drawing a Net** in a stream, and a Boy beside him looking on, and a flowering cherry tree on the bank beside the stream; *large size, almost square, without text or signature*
- 28 **Kiyomizu Komachi:** A Lady wearing a hood just stepped out of a NORIMON, looking at a stream of water running out of a pipe on a stone wall into a pool below, her maid standing beside her, holding an umbrella over her and arranging the folds of the hooded cloak; overhead a cherry branch in blossom; *large size, almost square, without text or title or emblems*; signed HARUNOBU 8. 10.
Mura-kami
- * * * A late issue.
- 29 **Cutting Nasubi:** A Youth standing on an embankment by a river side, has cut off an egg-plant fruit and is giving it to a woman standing behind him who holds up the end of her sleeve to receive it; *large size, almost square, without text*; signed HARUNOBU 18. 10. Yamanaka
- This, and the following three items, are, probably forgeries of Harunobu, done about the time of his death by Shiba Kokan.*
- 30 **A Girl standing in a doorway** at the side of an apartment, looking out over the balcony across a river and buildings, with birds flying overhead; the view of the house looks along the balcony on the outside and through three apartments on the inside; *large size, almost square, without title or text*; signed HARUNOBU 21. —
Weber
- 31 **O Sen of Kagi-ya,** seated on the corner of a low bench at the tea-house near the TORII of Kasamori temple, talking to a male fan seller who is standing, holding a pipe, and pointing to his show of fans of the theatre with portraits of actors by Shunsho and Buncho; O Sen holds one with the MON of the Segawa School on it; *large size, almost square, without title or text*; signed HARUNOBU 10.
R. H. H. H.
- 32 **Daikoku tossed in the air** by a Group of Six Girls, who hold him in their arms while a young girl stands by looking on; on the left is a TSUITATE with a drawing of an eagle on it; *large size, almost square, without title or text*; signed SUZUKI HARUNOBU 11.
H. H. H.

KORIUSAI (Isoda), 1720-c. 1782.

- 4.15. 33 Wakatsuru of Chōji-ya, on parade passing to the right, her OBI decorated with cranes in MON form, two SHINZO behind her, two KAMURO behind them and a female servant in the rear; *full size, upright; one of the series HINAGATA WAKANA NO HATSUMOYO, "New Designs for Spring Grasses"; signed KORIUSAI*
- 3.15. 34 Koshikibu of Take-ya on one knee facing, holding a writing brush, and looking round at a poem and drawing of a branch of maple on a sheet of paper held up by her KAMURO behind her; in front her writing box and brush stand; *one of the same set as the foregoing; signed KORIUSAI*
- 4.10. 35 A Girl Dreaming of an erotic encounter with her lover in the presence of her maid as she sits beside her writing table, her arm resting on an open book and a love letter lying beside it; *medium size, almost square, without text or title; signed KORIUSAI*
- 2.5. 36 Interior Scene in the upper chamber of a house. An OIRAN standing arranging a hair pin, beside a youth reclining and leaning on a window-sill, both looking out on to some house tops, with river and bridge to the right; *medium size, almost square, without title or text; signed KORIUSAI*
- 8.10. 37 Kisen Hoshi. A Youth in a fisher skirt seated in a boat holding on to the YOTSUDE or side net let down for fishing, and beyond a man poleing another boat with a girl in it across the stream; *medium size, almost square; one of a set IMAYO FŪZOKU ROK' KASEN, "The Six Poets and Customs of the present day"; signed KORIUSAI*
- 2.5. 38 Ōmi, Hagi no Tamagawa. A Youth on one knee in front of a young woman smoothing out her long sleeve in front of the open SHOJI through which is seen the river with a reflection of a crescent moon, and bush clover on the bank; *medium size, almost square, with a poem in a square panel beside the title; signed KORIUSAI*
- 3.15. 39 Two Oiran, one standing at the head of a staircase talking to the other who is coming up; *a single page book illustration; unsigned*

BUNCHŌ (Ippitsusai), worked c. 1764-1796.

- 40 Theatrical Duo: SEGAWA YUJIRŌ as Anjuhime the wife of Tsuneyo standing on the ENGAWA of a house with icicles hanging from the roof, and ICHIKAWA KOMAZŌ as Genzaemon Tsuneyo seated chopping down a dwarfed plum tree, in the play HACHI NO KI; HOSO-YE; *signed IPPITSUSAI BUNCHŌ; sealed MORI*

Written at the right hand top corner are the names of the actors and characters, as played at the NAKAMURA-ZA MEIWA 6 = 1769.

See Illustration. Plate II.

- | | | | |
|----|--|--------|----------|
| 41 | Segawa Yujirō as a woman standing beside a black ox with peonies tied to one of its horns in front of a rustic fence and flowers, holding the halter; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 42 | |
| | * * From the Hayashi collection. | | 1. Kuen |
| | <i>See Illustration. Plate II.</i> | | |
| 42 | Theatrical Duo: NAKAMURA TOMIJURŌ as a noble lady standing holding the head-dress USU-BITAI on its wrapper and looking down at NAKAMURA MATSUE as a lady on one knee holding a banner of the Prince of Soma; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 12 | Frankis |
| 43 | Nakamura Nakazō in male character as a SAMURAI carrying an open umbrella with a piece cut out; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 13. 10 | da |
| 44 | Nakamura Matsue as the Shinto goddess, KONOYAMA SAKUYA HIME holding in her arms the infant JIMMU TENNO under a cherry tree whose petals are being shaken off by a cloud; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 15. | Kandell |
| | <i>See Illustration. Plate II.</i> | | |
| 45 | A Tea-house Waitress standing by the house, MINATO-YA holding and looking at an open song book in her left hand, and another doubled backwards in her right hand by her side; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 16. | sublekn |
| | <i>See Illustration. Plate II.</i> | | |
| 46 | Ichikawa Monnosuke as a youthful SAMURAI with a sword by his side and another held in his hands, standing in front of a closed SHOJI; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 3. 15. | Frankis |
| 47 | Onoye Kikugorō as a man standing holding an open fan decorated with a pot of FUKUJUSO plants, and shaking gold coins out of his sleeve, in front of a house with a kettle and cup stand beside a small screen; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 4. | 10 |
| 48 | Theatrical Duo: ICHIKAWA YAWOZŌ in male character standing holding an open scroll behind MATSUMOTO KOSHIRŌ as a man with a scarf around his head, seated with folded arms; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 5 | Murakami |
| 49 | Sannogawa Ichimatsu as a woman in a KIMONO, patterned with white herons in marshes, standing on the balcony of a temple trying her girdle; pine trees beyond the balcony rail; HOSO-YE; <i>signed</i> IPPITSUSAI BUNCHŌ; <i>sealed</i> MORI | 18. | Frankis |
| 50 | A Tea-house Waitress of Tsuta-ya standing between a lantern and the house sign above the heating apparatus; blue wash background; HOSO-YE; <i>unsigned</i> | 4. 15. | sublekn |

4. 4. Kato
51 **Theatrical Duo**: ARASHI SŌHACHI as a man standing holding a branch of peony between his teeth and about to draw his sword, and NAKAMURA MATSUE as a woman on one knee holding a CHŌSHI, or wedding SAKÉ ladle; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI

SHUNSHŌ (Katsugawa), 1724-1792.

3. 5. Rittall
52 **Nakayama Raisuke** as an OIRAN in a black ZUKIN, standing outside a gate, holding a collapsible lantern; HOSO-YE; *signed* SHUNSHŌ

SHUNKŌ (Katsugawa), *worked* c. 1765-1790.

5. 10. Welby
53 **Segawa Kikunojō** as a woman in a black KIMONO standing before the woodwork of a sluice, holding a parcel and a drawn sword; HOSO-YE; *signed* SHUNKŌ

KIYONAGA (Torii), 1752-1814.

3. Lark
54 **Tonosawa**: Two Girls standing by the wattled bank of a river, one holding a transparent fan, both looking round at a third just come from a bath, about to cross a DOBASHI; rising out of mist in the distance, the steps up to a temple; *medium size, almost square; one of a set* HAKONE SHICHITO MEISHO, "The Seven Hot Springs of Hakone"; *signed* KIYONAGA

9. Welby
55 **Nippon Keidai**: Two Women in a tea-house garden on the bank of a stream, with the Nippon Gardens at cherry-blossom time on the far side, one standing holding an open fan over her forehead and the younger one seated on a bench looking round to her right; *medium size, almost square; one of a set* KOTO SHICHI FUKUJIN MAIRI, "Going to Worship the Seven Gods of Fortune, Yedo"; this being for Ebisu and Daikoku; *signed* KIYONAGA

7. Separkis
56 **Ōmu Komachi**: The Inside of a Tea-house, a man seated smoking, and a page boy standing offering a letter to the waitress who is placing a cup stand on the shelf of a TODANA; *medium size, almost square; one of a set* UKIYO NANA KOMACHI, "Seven Komachi of the Passing World"; *signed* KIYONAGA

7. d
57 **At the Ferry**. A Woman standing on the wooden stage at the edge of a river, her female servant behind her carrying a box, and a boat alongside in which a male passenger is seated; a small print probably cut down; *signed* KIYONAGA

31. Chandler
58 **Maple Viewing**: In the centre a woman in a black KIMONO, with a bordering of white shells standing holding a pipe with a piece of red material tied on the stem, on her left another woman with back turned to her waving her paper handkerchiefs and looking backwards, and on her right a little girl with maple leaves in her

LOT 58—*continued*.

hand carrying a HIBACHI ; all three on a bank yellow with sunshine strewn with maple leaves from the branch above, beside a stream ; *full size, upright ; one of a set* TŌSEI YŪRI BIJIN AWASE, "Beauties of the Courtesan Quarter of the Present Day Compared" ; *signed* KIYONAGA

See Illustration. Plate III.

- 59 **Going to the Bath.** Two Women under one umbrella in a driving rain on the way to the bath-house, one carrying a bath robe, pausing to look round at a female acquaintance who is returning from the bath, carrying a robe, and under an umbrella ; the rain rendered by gaufrage ; *full size, upright ; one of a set* FŪZOKU AZUMA NO NISHIKI, "Brocades of the Customs of the Eastern Capital" ; *signed* KIYONAGA

* * From the Hayashi collection.

See Illustration. Plate III.

- 60 **An Evening View.** Diptych. In the upper chamber of a tea-house at Shinagawa, where the SHOJI is pushed back in the centre giving a view of the sands at low tide, people gathering clams, and three laden junks moored in the distance, there is seated on the left hand sheet a man smoking, to whom a woman by his side is offering a cup of SAKÉ, at the same time turning to speak to another woman in a black KIMONO and canary OBI who stands behind the pair. Facing the man on the right hand sheet is a woman seated playing the SAMISEN, with the back view of another woman beside her resting on her hand on the floor, and two others who stand behind them ; *full size, upright ; one of a series of diptychs* MINAMI JŪ-NI KŌ, "Twelve Months on the South Side" ; *signed* KIYONAGA

See Illustration. Plate IV.

- 61 **A Night View.** A Man following a woman carrying a KAMBAN passing to the left and another woman with her hand to her mouth speaking to them, followed by a third woman in the rear who is looking back to the right ; the design on the dress of the woman with the lantern in gaufrage ; on a dark grey wash background ; *full size, upright ; one sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ ; *signed* KIYONAGA

See Illustration. Plate III.

- 62 **A Tea-house Scene :** On the balcony of a house at Shinagawa overlooking the Bay of Yedo, a man in a black summer KAORI stands on the right, playing KEN with a woman seated on the left and another woman on the right hand sheet, and in the centre, a woman in an orange OBI and slatey-blue skirt figured with sailing boats, stands with one hand on the balcony rail looking on ; *full size, upright ; the left hand sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ ; *signed* KIYONAGA

25. Shaw 63 **A Tea-house Scene** : On the same balcony, on the right stands a woman in a striped red and yellow KIMONO, playing KEN with the man and woman on the preceding sheet, another woman in a black crêpe KIMONO is on one knee holding a SAKÉ cup and watching the play of the woman on the right, and between these a third woman leans on the balcony rail looking out to sea and holding a tooth pick to her mouth ; *the right hand sheet of the foregoing diptych* ; signed KIYONAGA

See Illustration. Plate III.

22. Carr 64 **Merrymakers in a Tea-house.** A Group of Two Men in black summer KAORI, seated, one leaning forward with a SAKÉ cup in his hand, on the near side of the two, a woman seated playing the SAMISEN, back view, on their far side a very round faced elderly woman seated, a young woman back view looking out over the water, and the fourth leaning one hand on the balcony rail, is bending down to talk to one of the party ; *full size, upright ; the left hand sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ ; signed KIYONAGA

See Illustration. Plate VI.

9. Kato 65 **Spring at Dokan Yama**, two Sheets of a Triptych, left and centre. On the left two ladies in TSUNOKAKUSHI head-dresses, one leading by the hand a little girl, passing to the right ; in the centre sheet a young woman in a black KIMONO with wave pattern holding on her bamboo travelling hat, and beside her a woman in a KIMONO striped orange and yellow, holding a pipe, both passing to the left ; in the distance people picnicking, strolling about, and running down the green hills ; *full size, upright* ; signed KIYONAGA

SHUNCHŌ (Katsugawa), *worked c. 1770-1790.*

5. 15. Depasakis 66 **Sangendō no Bosetsu**, "Evening Snow, Sangen temple." A Lady in a red and yellow striped KIMONO and black ZUKIN stepping on to a boat assisted by a man in a straw coat, her maid standing beside her holding an open umbrella ; the far side of the river covered with snow ; *small size, almost square ; one of a set* FUKAGAWA HAKKEI, "Eight Views of Fukagawa" *i.e.* a quarter of Yedo ; signed SHUNCHŌ

5. 5. Luther 67 **A Young Woman and an Elder Woman**, the former in a black KIMONO and the latter in a black ZUKIN passing to the left, with a female servant behind, and a page boy on the near side, without background ; *full size, upright ; one of a set* SHIKI NO SUGATA IRO KURABE, "Colour Comparisons for the Four Seasons" ; signed SHUNCHŌ

6. 10. Depasakis 68 **New Year's Day at Yedo Castle**, one Sheet of a Triptych. Two Women holding a little boy by the hands between them, and a third behind passing in at one of the great gates, looking at a Dai Kagura performer beating a drum under his arm as he follows

LOT 68—*continued*.

other members of his troupe; inside the gate is seen one of the circles which form a parade ground, the barracks beyond, and the KADOMATSU set up; *full size, upright; signed SHUNCHŌ*

* * From the Hayashi collection.

- 69 **New Year's Day at Yedo Castle**, another Sheet of this Triptych. Three Ladies and a Gentleman passing out of a gate and crossing a bridge over the moat, and a page boy going in; a KADOMATSU stands between the gate and bridge post; *full size, upright; signed SHUNSHŌ*

10.10.
Yamanaka

- 70 **A Summer Picnic**, right and centre Sheets of a Triptych. A Group of five Ladies on a low platform in a piece of hilly country with trees and flowering shrubs; the hills yellow in the sunlight; *full size, upright; signed SHUNCHŌ, sealed CHŪRIN*

17.10.
Iwafami

- 71 **A Wistaria Flower Party**, the left and centre Sheets of a Triptych. A Group of thirteen Women and Girls passing along to the left under a trellis of wistaria towards their picnic ground, followed by a gentleman with a fan, porters carrying a TSUITATE for a wind-screen, a page boy with an umbrella and a youth with a bundle round his shoulders; *full size, upright; signed SHUNCHŌ*

15.10.
Bar

See Illustration. Plate IV.

- 72 **An Iris Flower Party**. Triptych. View of an "Eight-parts Bridge" over a pool where iris is blooming, and three TAYU each with a SHINZO and two KAMURO are admiring the flowers; on the right, where there is an extra woman, one of the attendants of the tea-house attached to the garden, seated, is MAIYUZUMI OF DAIMONJI-YA; in the centre SHIZUKA OF TAMA-YA, and on the left YUBAYE OF ŌGI-YA; *full size, upright; signed USHIDŌ SHUNCHŌ, sealed CHŪRIN*

22.
Welby

See Illustration. Plate V.

SHUNMAN (Kubo), worked c. 1785-1815.

- 73 **Hasakura, "Leaf Cherry."** A Lady with a TANJAKU about to write a poem on the cherry trees coming into leaf as the blossoms fall, standing under a tree attended by two of her maids, one of whom holds her writing box; *full size, upright; sealed SHUNMAN*

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* * This is apparently an unfinished trial proof in which only the lady has much of colour, her black robe being over printed in metal powder; the whole of the gauffrage for the blossoms at the tree top is wanting.

- 74 **The Hagi Tama River**: Two Ladies in pearl grey KIMONO and OBI, one standing, the other on one knee, with a knife, bending down a stalk of bush clover to cut it off, by the light of a lantern

38. -
O'Brien

LOT 74—*continued*.

held by a female servant in a black KIMONO with pearl grey OBI, the only other colours being for the grass and flowers; *full size, upright; signed and sealed SHUNMAN*

* * First edition, with the publisher's seal of FUSHIZEN. From the Hayashi collection.

See Illustration. Plate VI.

7. — 75 The Koromo Uchi Tama River: A Woman seated under a pine-tree fulling linen, another facing her, and two women standing, their clothes being blown by the wind; *full size, upright; without signature*

* * A late edition without the rain block; publisher's sign of TSUTA-YA.

3. — 76 The Nuno Shirabi Tama River: A Woman standing at the edge of the stream holding a long strip of material with the ends in the water, a man, a lady in a bamboo travelling hat and her maid all standing looking at her; in the distance, strips of cloth laid out to dry; *full size, upright; unsigned*

* * A late edition, with publisher's sign of TSUTA-YA.

MASANOBU (Kitao), 1761-1816.

6. 5. 77 Two Roosters and a Hen by a plant supported with sticks, in black and white; *medium size, almost square; signed KITAO MASANOBU*

atkins

SHUNYEI (Katsugawa), 1769-1819.

7. 10 78 Iwai Hanshiro as a woman in a black KIMONO and violet ZUKIN, standing under the TORII of a temple holding MIKUJI for learning the mind of the KAMI; HOSO-YE; *signed SHUNYEI*

Welby

4. 5. 79 Portrait of an Actor as a SAMURAI in ceremonial HAKAMA; *full length, on a grey wash background; full size, upright; signed SHUNYEI*

Jackson

SHUNYEI AND UTAMARO.

2. 5. 80 A Balancing Feat: Two Women standing watching a wrestler, with hands behind his back, stand on one foot, and bend down to pick up a fan, lying on a small box on the ground, with his mouth: *full size, upright; the wrestler signed SHUNYEI, the woman signed UTAMARO*

Clark

UTAMARO (Kitagawa), 1754-1806.

- 81 **A Tea-house Waitress** standing wringing a towel in her hands and looking over her left shoulder somewhat scornfully at an OIRAN holding a fan and a cup of tea, seated on a bench leaning her back against the shoulder of her KAMURO who is talking to her; overhead, the tea-house curtains; *full size, upright; signed UTAMARO* 14. *Utamaro*
- See Illustration. Plate VI.*
- 82 **Oiran, "Courtesan."** Half-length portrait of a Woman with her hair down, facing to the right, holding a sheet of paper and a writing brush, the hairs between her lips; the under robe around her neck in mica; *on a yellow background; one of a set HOKKOKU GO IRO SUMI, "Five Ink and Colour (pictures of) the North Quarter," i.e. The Yoshiwara; signed UTAMARO* 14. *to*
- 83 **Portrait of a Married Woman** on one knee before a toilet bowl, cup and tooth brush, holding a mirror in a lacquered case and painting her teeth black; *on a yellow ground; the mirror case lacquered black; full size, upright; signed UTAMARO; publisher's seal of UYEMURA* 25. *shaw*
- See Illustration. Plate VI.*
- 84 **Hitsuji Koku, "The Goat Hour," 1 to 3 p.m.** An OIRAN, a SHINZO and a KAMURO amusing themselves by fortune-telling. The OIRAN kneeling and making a calculation with her fingers to work out the problem with the ZEICHIKU, the fifty fortune-telling rods on the ground, and the SHINZO seated reading the lines on the KAMURO'S hand; *on a pale yellow ground, splashed with metallic powder; full size, upright; one of the set SEIRŌ JŪ-NI TOKI, TSUZUKI, "Twelve Hours in the Tea-houses, a Series"; signed UTAMARO* 11. *Shamon*
- * * First edition.
- 85 **Hinatsuru of Chōji-ya** in a black SHIKAKE with TAKARAMONO pattern, on parade passing to the right, her KAMURO behind holding up one long sleeve and looking back at a SHINZO in the rear with her hand up to her chin; *full size, upright; one of a set without titles, bearing two panels, one with the name of the courtesan, and a long narrow one with a poem; signed UTAMARO; publisher TSUTA-YA* 5. 10. *belly*
- 86 **Feeding a Caged Bird:** A Group of two Ladies and three servants in a room, one lady holding up a cage for the other to see, one servant with a bag of food, and another with a pestle threatening a third in the doorway; *full size, oblong; one of the illustrations from OTOKA TŌKA, a book of poems published 1798; signed UTAMARO* 3. 15. *Randal*

- 87 **Awabi Shell Divers on the Coast of Ise.** Triptych. From the sea beach on the right there stretches out a long narrow tongue of land which is lapped by the waves on the extreme left, and on this strip are grouped six female travellers and a little boy and girl with a small crab between them. Inside this strip of land is a boat occupying the left half of the triptych and the diving women. On the right, a woman has just dived in off the shore and is detaching an AWABI shell with a chisel; in the centre, another has come to the surface, chisel in mouth and is handing a shell to an almost nude diver in the prow of the boat; and, on the right, one woman stands in the boat wringing out her skirt, and another is seated pulling a robe around her shoulders; *full size, upright*; signed UTAMARO; publisher's sign of TSURU-YA

* * * Not recorded by Kurth.

See Illustration. Plate VII.

- 88 **Jōhin no zu, "Superior Class."** A Young Woman standing holding the long fold of her sleeve in her left hand, and a fan in her right hand up to her mouth, looking down at another woman kneeling before a KOTO placing the KOTO NO TSUME or ivory finger-pick on her finger, and an insect cage in the foreground; *on yellow ground; full size, upright*; one of a set FŪZOKU SAN-DAN MUSUME, "Three Classes of Young Women"; signed UTAMARO, publisher's sign of WAKASA-YA

See Illustration. Plate VIII.

- 89 **Monozuki, "An Eccentric Lover of Children."** A half-length Figure of a Woman with bared breast, holding a baby boy on his back in her hands, pretending to be his mother; *full size, upright*; one of a set TŌSEI KOBUTSU HAKKEI, "Eight things one is fond of to-day"; signed UTAMARO

- 90 **Catching Fire-flies, one Sheet of a Triptych.** A Woman in a black crêpe KIMONO and pale blue OBI stands in the centre holding a split bamboo fan in front of her, on her left is a little girl holding up an insect cage to look into, and behind her a woman running to the left after insects, and knocking them down with her fan; *grey wash background and willow boughs overhead; full size, upright*; signed UTAMARO

- 91 **Catching Fire-flies, another Sheet from the same Triptych.** On the left a woman seated against the trunk of a willow holding a fan by her side and calling to a little boy with a cage, who is in the way of a woman running to the right with fan in the air beating the insects down; signed UTAMARO

- 92 **Fūjin Tomari Kyaku no zu, "A View of Female Visitors' Resting-place."** Triptych. Three Ladies, one on each sheet arranging themselves on the bedding under a mosquito curtain for a night's rest, the lady of the house in the centre standing outside talking to one of them, on the right a servant arranging a visitor's clothes, and on the left another servant tying up the corner of the mosquito curtain; *full size, upright*; signed UTAMARO

- 93 **Go Setsu Hana Awase**, "Flowers of the Five Seasons Compared." Two Sheets of a Pentaptych, forming a Diptych. On the right TSUYAYOI of ŌGI-YA on one knee facing to the left looking at an arrangement of plum-blossom in a two-handled bronze vase. On the left FUMIKOSHI of ŌGI-YA kneeling, with shears and a branch of peach for placing in a flat square jardinière; on the screen behind them a landscape in black and grey; *full size, upright; signed UTAMARO; publisher's seal of YEZAKI-YA*

* * From the Hayashi collection.

10 . 10 .
Atkins

- 94 **Go Setsu Hana Awase**. Two more Sheets. On the right HISUI of ŌGI-YA seated with a long pipe admiring her handiwork in the arrangement of Pinks (*Dianthus Superbus*) in a boat-shaped hanging vase. On the left HORAISEN of ŌGI-YA on one knee with shears in her right hand and a wicker wall vase with chrysanthemums held aloft in her left hand to test the desired effect; on the screen behind a landscape in black and grey and part of a wall with design of open fans; *signed UTAMARO*

* * From the Hayashi collection.

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do

- 95 **Boar Hour**, 9 to 11 p.m. **GEISHA**. Three-quarter length Figure of a Geisha getting ready for an engagement and looking over her left shoulder at the bust of her maid fixing up her OBI at the back; *on a mica ground; full size, upright; one of a set FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock"; signed UTAMARO*

9 . 10 .
Welby

- 96 **Rat Hour**, 11 p.m. to 1 a.m. **MEKAKE**, "Concubine." Three-quarter length Figure of a Mother stepping out from under the mosquito curtain over her bed to hold out her baby boy who is rubbing his sleepy eyes; *one of the same set as the foregoing, but no mica ground; signed UTAMARO*

Atkins
4 . 5 .

- 97 **Bust Portrait** of a Young Lady facing right holding in her two hands a MAKIMONO, the title of which she is reading, and facing her, the half-length of another older woman; *without background; full size, upright; signed UTAMARO*

* * From the Wakai collection.

5 .
Pendleton

- 98 **Shaving a Baby's Head**. A Woman with bare bosom seated holding a sleeping baby boy leaning back in her arms, and a man facing her shaving the child's head; *grey wash background; full size, upright; signed UTAMARO*

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- 99 **Umegawa and Chiubei**, KIHAN, "Returning Boats." Two three-quarter length Figures of celebrated Lovers under an umbrella, she wearing a black ZUKIN, and tying her girdle; inset in a circle a small view of returning boats; *full size, upright; one of a set AU-MI HAKKEI, "Eight Views of Meetings"; signed UTAMARO*

8 .
Parr

7. *Atkins*
 100 **Hair-dressing:** A half-length Figure of a Woman in a pink KIMONO and red OBI, with head bent forward, and three-quarter length figure of a man behind her shaving her neck, his sleeves girt up by TASUKI; *grey wash background; full size, upright; one of a set FURYŪ GOYŌ NO MATSU*, "Five Refined Pine Pictures"; signed UTAMARO
16. *Junther*
 101 **Meikun Keichū no Yosoōi**, "Toilet in the Bedroom of a Courtesan." A Yoshiwara Belle seated outside a mosquito curtain, facing to the left, holding a mirror in a case and powdering her face, and her KAMURO standing behind her putting the finishing touches to her hair; *full size, upright; signed UTAMARO*
3. *Harman*
 102 **On the Bridge**, right-hand Sheet of a Triptych. Three Women loitering against the railings; *full size, upright; signed UTAMARO; one corner repaired*
6. 10 *Jepparkis*
 103 **Stretching Cloth**, one Sheet of a Triptych. Two Women, one untwisting a piece of figured material swung between two trees, and the other putting struts into it to keep it spread as it dries; *full size, upright; signed UTAMARO*
16. *d*
 104 **After the Bath:** A Woman in a loose robe which shows her limbs walking by a screen and a cat pulling at her skirt, and another woman in a loose robe seated wiping her ear and watching the fun; *without background; full size, upright; unsigned*
See Illustration. Plate VIII.
15. *d*
 105 **Sotoba Komachi:** A Mother with bosom bare, seated, holding a fan, and looking over her shoulder at a girl who stands behind her holding up a globe of goldfish, in the tub before her a child crying for the fish; *full size, upright; one of a set FUTABA GUSA NANA KOMACHI*, "Two-leaved Grasses. Seven Komachi"; signed UTAMARO
 * * * From the Hayashi collection.
5. *d*
 106 **A Geisha** in a KIMONO of blue and white plaited design, seated, wiping the neck of a SAMISEN; *full size, upright; without background save a branch of flowers under the title YEDO NO HANA MUSUME JŌRURI*, "Flowers of Yedo, Girls of the Lyric Drama"; signed UTAMARO
4. 10 *Kato*
 107 **Jitsu Otsu Fuzei**, "The Attitude of Sincerity." YOSO-ŌI OF MATSUBA-YA, a large head bust portrait facing to the right holding a roll of paper and writing a letter to a lover; *without background; full size, upright; signed UTAMARO*
4. 5. *Jepparkis*
 108 **Mother and Child:** A Woman seated resting on her right hand, holding a mirror in a case, and putting out her tongue at the child standing behind her, which, reflected in the mirror makes the child lift up his clenched fist at the reflection; *without background; full size, upright; signed UTAMARO*

- 109 **Mother and Child**: A Woman seated on her heels before a glass jar filled with peaches, peeling one, the boy lying on his stomach beside her with his chin on her knee, holding a fan, and looking up for the fruit; *without background; full size, upright; signed* UTAMARO

Atkins
2.5.

- 110 **Amusements at Ryogoku**. Triptych. On the centre and left-hand sheets, two young women in black KIMONO playing HANETSUKI, *i.e.* battledore and shuttlecock, and behind the one on the left a woman standing putting up her hand to escape a blow from the bat; behind the one on the centre sheet, is a woman seated on a tea-house bench, and on the right-hand sheet a waitress bringing a cup of tea to a man seated smoking with a page boy beside him holding a bouncing ball; above the background of clouds of mist rises the crowded Ryogoku bridge and the far shore of the Sumida river; *full size, upright; signed* UTAMARO

Author
12. —

SHIKŌ (Momokawa), *worked c. 1773–1805.*

- 111 **Somenosuke of Matsubaya**, half-length portrait, facing to the right with the head of her KAMURO seen above the curve of her OBI; the underwear round the neck in mica; *on a yellow ground; full size, upright; one of a set* SEIRŌ BLIN AWASE, "Beautiful Women of the Tea-houses Compared"; *signed* CHŌKI

Brien
30. —

See Illustration. Plate VIII.

SHARAKU (Tōshiusai), *worked c. 1775–1810.*

- 112 **An Actor** of the Ichikawa School in male character, standing holding in his outstretched hands a banner of the Prince of Soma; *HOSOYE; signed* SHARAKU
- 113 **Matsumoto Yonesaburō** in female character, half-length portrait facing to the right, with head turned to the left, holding a long pipe; *on a silver ground; full size, upright; signed* TŌSHIUSAI SHARAKU

6. —
Bourd

80. —
Chandler

See Illustration. Plate VIII.

- 114 **Ichikawa Monnosuke II** in male character, half-length portrait facing to the right with his hand in front of his chest; *on a silver ground; full size, upright; signed* TŌSHIUSAI SHARAKU

62.
Parr

See Illustration. Plate IX.

- 115 **Ichikawa Yawozō** in male character, half-length portrait facing to the right with his hands folded over one another half up his sleeves; *on a silver ground; full size, upright; signed* TŌSHIUSAI SHARAKU

48. —
Parr

See Illustration. Plate IX.

80. 116 **Segawa Masajirō** (?) in female character, half-length portrait facing to the right with her right hand tucked behind her OBI in front; *on a silver ground; full size, upright; signed TōSHIUSAI SHARAKU*

See Illustration. Plate IX.

42. 117 **Ichikawa Omezō** in male character, half-length portrait facing to the left, drawing his sword from its scabbard; *on a silver ground; full size, upright; signed TōSHIUSAI SHARAKU*

See Illustration. Plate IX.

YEISHI (Hosoda), worked c. 1780–1805.

- 5-10. 118 **A Mother** on her knees, holding in her arms a baby boy wearing a green transparent hat; beside her a bottle-shaped clump of SHINOBU, a fern with roots coiled into shape on a vase; *small size, almost square; one of a set, BIJIN JŪ-NI HITOYE, "Beautiful Women and Twelve Unlined Garments;" signed YEISHI*

5. 119 **An Interior at Shinagawa.** An OIRAN standing in front of a lacquered cabinet, her KAMURO pointing to something seen through the barred window, and another OIRAN seated, turning round to look; *small size, almost square; one of a set, YETO HACHI GI GATA, "Designs for Eight Courtezans of Yedo;" signed YEISHI*

7. 120 **A Tea-house Scene.** A Man seated in the upper chamber of a house on the bank of the Sumida river, his hand reclining on his knee, holding a pipe, on his right an OIRAN in a yellow and black striped KIMONO standing in front of the screen, before him a brazier and a woman on one knee fanning the charcoal to fry some food, and a KAMURO bringing in a SAKÉ kettle; *full size, upright; signed YEISHI*

10. 121 **A Group of Three Women.** A Young Lady under a blue umbrella and an OIRAN by her side both turning to speak to another woman who carries a stalk of bamboo with a straw dragon twined round it, all three passing to the left along a path through the rice fields of Asakusa, with the top of the temple roof appearing above mist; *full size, upright; signed YEISHI*

- 6 10. 122 **A Group of Four Women** seated or kneeling around a cake stand, and a young girl kneeling in attendance, seen through the uprights supporting the roof, in the centre part of a great river boat with a raft and ferry boat beyond; *one sheet of a triptych; full size, upright; signed YEISHI*

6. - 123 **Interior Scene:** An OIRAN and a SHINZO standing talking to a GEISHA, one is on one knee holding a BACHI in her right hand, her left hand is resting on a song book open on her SAMISEN case; on the balcony another woman stands looking out on the sands at SHINAGAWA; *one sheet of a triptych; full size, upright; signed YEISHI*

- 124 **Seiyama of Matsuba-ya** on parade, passing to the right, with one KAMURO beside her, followed by a SHINZO and another KAMURO; *medium size, upright; signed YEISHI*
- 125 **Hanaōgi of Ōgi-ya** on parade with a SHINZO and KAMURO in front and behind, all passing to the left under maple branches and lanterns, *on a pale yellow ground; full size, upright; signed YEISHI*
- 126 **A Tayū** seated leaning on a book stand and a SHINZO before her, both looking through a circular window out on to the Nihon Embankment covered with snow, and a female servant pointing to the KAGO bearers hurrying along; on the right two KAMURO round a brazier, one playing with a pet rat; *oblong; YOKO-YE, a double-page illustration from OTOKA TŌKA, published 1798; signed CHŌBUNSAI YEISHI*
- 127 **Ebb-tide at Takanawa.** Triptych. A Boat drawn up on the sandy shore with a party of holiday folk; on the left hand sheet a man in loose attire is stooping gathering clams, a woman holds a basket full, and two others with bare feet stand by; in the centre two women, one in the boat and another sitting on the side offering a cup of SAKÉ to a third standing, and a boy with flat fish beyond the boat; on the right a young lady in a white figured black KIMONO stands in the boat, and a servant is handing a tub of clams to another woman who is attending to the cooking; in the background, on the walled river bank, the booths in the grounds of Sengaku Temple; *full size, upright; signed YEISHI*
- 128 **Four Beauties of Tama-ya** on parade, two by two passing to the left, their names, from right to left Utahama, Matsumoto, Miyato and Kokonoye; *one sheet of a triptych; full size, upright; signed YEISHI*
- * * From the Hayashi collection.
- 129 **Playing Kitsune Ken.** Two Women seated on a red mat playing a game of forfeits on their fingers, and two OIRAN and a KAMURO watching them; *full size, oblong; signed YEISHI*
- 130 **Toyohina** sitting on her heels looking at a folding mirror and holding up a circular mirror in a black case to catch the reflection of her back hair; *full size, upright; one of a set, BIJIN HANA KAO SHU, "A Collection of Beautiful Women with Flower Faces;" signed YEISHI*
- 131 **Sotōri-hime**, younger Sister of the Empress Osaka no Onakatsu-hime, c. 453 A.D., a renowned beauty and the inventress of weaving, standing under a branch of pine and holding her fan to allow a spider to drop on to it; *full size, upright; one of a set, RYAKU SAM-BUKU TSUI, "An Abridgment. Set of Three;" signed YEISHI*
- 132 **Ono Komachi**, one of the Six Greatest Poets of Japan, standing under a pine tree holding a leafy branch, to which GOHEI is tied, and a TANJAKU bearing her celebrated poem, the recital of

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Jadaden3.15
with4. -
Kegaskis7. -
Parr7. -
atkins

9.10. do

3. - do

6. - do

5.10. do

LOT 132—*continued*.

which brought rain after a great drought, her garments being blown by the wind; *full size, upright; one of the same set as the foregoing; signed YEISHI*

YEISHŌ (Hosoda), c. 1800.

9. — 133 Hanaōgi of Ōgi-ya on parade, passing to the left with a SHINZO on her far side, and a KAMURO behind; *full size, upright, with grey wash background; signed YEISHŌ*
belby

GOKYO (Hosoda), c. 1800.

- 20 . 134 Courtezans at the Cherry-blossom Festival. Two sheets of a set forming a Diptych. On the right, MISAYAMA OF CHŌJYA with a SHINZO on each side and a KAMURO behind carrying a dog, passing to the left and meeting WAKANA OF MATSUBA-YA with a man carrying a KAMBAN on her far side, a KAMURO on her near side, and a SHINZO in the rear, under the branches of a cherry tree; *full size, upright; signed YEISHI'S PUPIL GOKYO*
db

* * * From the Hayashi collection.

SHŪCHŌ (Tamagawa), worked c. 1790–1800.

- 2 . 15 . 135 Haru, "Spring." A Mother on one knee, facing to the left, suckling a baby boy who stands at her side with a toy dog beside him; *without background, one of a set for the Four Seasons; full size, upright, but cut down; unsigned*
db

YEIRI (Rekisentei), worked c. 1780–1810.

- 5 . 136 Cheng She Wang Ti under a Pine Tree. Triptych. An Ukiyoe Analogue. A Court Lady standing under an umbrella beneath a pine tree reading a poem which has been submitted to her by a man on the left sheet, standing by a lady holding a writing box, and two of the lady's attendants on the right hand sheet; *full size, upright; signed REKISENTEI YEIRI*
Bourd

TOYOHARU (Utagawa), 1733–1814.

- 2 . — 137 Ukiye Sakai Chō Fukiya Chō, Kao Mise Yo Shibai no zu, "View of faces at the Evening Theatres from the corner of Sakai and Fukiya Streets." View looking Sakai Street in the Shiba quarter of Yedo, filled with people moving about with lanterns, and the theatres on each side of the street, under a black sky; *full size, oblong; signed UTAGAWA TOYOHARU*
Hartman

- 138 **Ukiye Suruga Chō Gofuku-ya zu**, "View of the Mercer's shop, Suruga Street." Interior View of the shop ECHIGO-YA of the firm of Mitsui with people inspecting the goods; overhead are the names of the salesmen of various departments; *full size, oblong*; signed UTAGAWA TOYOHARU

2. —

Crawfordson

TOYOHIO (Utagawa), 1773-1828.

- 139 **A Falcon**, on the branch of a blossoming plum tree, in black and white, with a red sun in mist, and green background at the bottom; *medium size, upright*; signed TOYOHIO

4. 5.
Atkins

TOYOKUNI (Utagawa), 1769-1825.

- 140 **The Ryogoku Bridge**: Three Sheets of a Pentaptych, with groups of women walking beside the booths on the river front in the foreground, and the bridge crossing diagonally in the rear; *full size, upright*; signed TOYOKUNI

Gregaskis
4. 10.

- 141 **The Dressmaker's Shop**. Triptych. Scene in the Interior of a Shop, with SHOJI open on the far side looking out on to a garden; on the right a group of four women, one standing and the others on their knees folding material; in the centre one standing and three kneeling cutting out and piecing together garments; and on the left one woman sewing, another ironing and a third folding clothes; *full size, upright*; signed TOYOKUNI

10. —
Murakami

- 142 **Takinoya**, the house name of ICHIKAWA MONNOSUKE. Full-length Portrait of the actor in private attire, standing, on a grey wash ground; *full size, upright*; one of a series YAKUSHA BUTAI NO SUGATA-YE, "Portraits of Actors of the Stage"; signed TOYOKUNI

2. 15.
Welby

KUNIYOSHI (Utagawa), 1797-1861.

- 143 **Nichiren in a Snow Storm** while making a pilgrimage at Tsukahara in the province of Sado; *full size, oblong*; one of a set KŌSŌ GO ICHIDAI RYAKU ZU, "An Abridged Biography of Kōsō," i.e. Nichiren; signed ICHYUSAI KUNIYOSHI

Chandler
12.

YEISEN (Keisai), 1789-1848.

- 144 **Chrysanthemums**. A blue Print, with a curving branch of blooms in two shades on a pale-blue ground; *full size, upright*; signed KEISAI; sealed YEISEN

Atkins
2. 15.

HIROSHIGE (Ichiryusai), 1796-1858.

- 145 **Masaki**, End of Spring. A Ferry Boat with passengers being poled across the stream towards the TORII of a temple on the left bank, and the grove and TORII of another temple further up the river; in the distance mountains cut by mists, and streaks of red cloud across a blue sky; *full size, oblong*; one of the first TOTO MEISHO set, with ornamental borders; signed ICHYUSAI HIROSHIGE

4. —
Welby

* * First edition.

3. — 146 **Susaki Hatsu Hinode**, "First Sunrise at Susaki." Snow Scene on a broken piece of land almost an island, deemed the best point of view to see the rising sun at the New Year; *full size, oblong; one of the same set as the foregoing; signed* ICHIYUSAI HIROSHIGE

* * * Later edition.

1. — 147 **Yodo Gawa**. A great Boat with a straw awning over the passengers on the Yodo river, and a cuckoo flying across the full moon; *full size, oblong; one of a set, KYOTO MEISHO; signed* HIROSHIGE

* * * Late edition.

7. 10 148 **Two Horses**, in a stream under a willow tree in black and white, a panel print; *signed* HIROSHIGE; *publisher's seal of* MATSUBARADŌ

SURIMONO.

1. 10 149 **Hokkei: RINCHU**, one of the Chinese Heroes writing on the wall of a house as he is seated in a chair; *one of a set, SUIKO GOGYO, "Five Elements and Chinese Heroes," this being for* TSUCHI, "Earth." — KUMASAKA CHOHAN, up on the branch of a pine tree looking out for Yoshitsune; *one of a set, GOI UTO, "Five Strong Robbers." — ANOTHER CHINESE HERO, running along; all signed* HOKKEI (3)

4. — 150 **Gakutei and Shinsai**: KYOI TAISHŌ, a Commander of the Imperial Guard while playing the flute sees the apparition of a beautiful lady in clouds on the balcony of a house; *one of a set, WASHO SAN KOSHI, "Three Celebrated Men"; signed* GAKUTEI. — SHIZUKA GOZEN, dancing with a fan; *one of a set, ŌGI AWASE, "A Comparison of Fans"; signed* SHINSAI. — A TEMPLE HORSE, led by a female temple servant; *signed* SHINSAI (3)

6. 10 151 **Sadakage and others**: HŌKEN, "The Imperial Sword," a woman bowing low and offering it; *one of a set, SUGAWARA REN, SANSHU NO JINGI, "The Three Imperial Treasures"; signed* SADAKAGE. — SETTSU TAMA GAWA: A Woman fulling linen and a Man seated wiping his brow; *one of a TAMAGAWA set; signed* GOKOTEI (Sadakage). — A WOMAN, wiping her cheek; *signed* YANAGAWA (Shigenobu). — EARLY MORNING, at a temple when no one is about; *signed* CHIDŌ (4)

1950 14 - Total
END OF SALE.

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1744.

SOTHEBY, WILKINSON & HODGE.

1918.

1918.
April 28
1918
1918

SOTHEBY, WILKINSON & HODGE,

34 & 35, NEW BOND STREET, W. (1)

CATALOGUE

OF

THE SUPERB

Collection of Drawings
by Old Masters

THE PROPERTY OF

SIR EDWARD J. POYNTER, BART. K.C.V.O.

PRESIDENT OF THE ROYAL ACADEMY,

of 70, Addison Road, Kensington, London, W.

Days of Sale.

FIRST DAY Wednesday, 24th April Lots 1 to 145
SECOND DAY Thursday, 25th April Lots 146 to 305

1918.

ILLUSTRATED COPY—PRICE HALF-A-CROWN.

FORTHCOMING ART SALES.
M. Post *Feb 5. 1918.*
**SIR EDWARD POYNTER'S OLD MASTER
 DRAWINGS.**

Sir Edward Poynter's drawings by the Old Masters, of which the sale catalogue (for April 24-25) has just been issued by Messrs. Sotheby, have frequently received attention in the *Morning Post*. The collection, inherited by the President, was formed by his great-grandfather, Thomas Banks, R.A., the sculptor; and in a very interesting Introduction to the carefully-compiled and well-illustrated catalogue it is referred to as probably the last remaining of the smaller cabinets brought together, by artists and amateurs, of the Eighteenth Century. Banks had the advantage of collecting during the long drawn out dispersion of the contents of Reynolds's portfolios and before Lawrence's wide casting of his omnivorous net. Lanière, who bought for Charles I., Lely, and Lely's assistant Lankrink, Padre Resta, Marchetti, Bishop of Arezzo, Lord Somers, and Jonathan Richardson are all identified as earlier possessors of some of these drawings, many of which also belonged to Sir Joshua. From Banks they passed to his daughter, Mrs. Forster, who in her lifetime divided them between the husbands of her two daughters. One of these was Mr. Ambrose Poynter, the architect, who left them to his son, Sir Edward. The history of the other portion, Baron Henri de Trignetti's, is not precisely known, but one or two of them found their way later into the present collection, his nephew's, which also received still more notable subsequent additions. The Titian landscape, for example, once Lawrence's, was acquired from the stores of C. S. Bale, as were many more, including some of the fine series of Claudes which, excepting the "Liber Veritatis," one of the special treasures at Chatsworth, remain among the very few drawings by that master still in private hands. Two by Tintoretto, the majority of the eleven attributed to Rembrandt, and one by Filippino Lippi are other examples of accretions subsequent to Banks. No attempt can here be made, however, to single out individual drawings in the collection, which is catalogued in 305 lots, of which thirty are reproduced.

**SIR E. POYNTER'S COLLECTION
 OF DRAWINGS.**

We are informed by Messrs. Sotheby that Sir Edward Poynter, P.R.A., has instructed them to offer for sale his famous collection of drawings. It is well known as one of the finest of its kind in private hands. Among the Masters represented in it, in many cases by very choice examples, are Michelangelo, Titian, Correggio, Fra Bartolommeo, Burgkmair, Dürer, Rembrandt, Van de Velde, Tiepolo, Claude, and Rubens. The date of the sale will in all likelihood be in March, and the catalogue, which Messrs. Sotheby are now preparing and will issue shortly, is to be very fully illustrated.

office of President of the Royal Academy.
 Poynter has always been a worshipper of the drawings by the old masters. During his long career he has been wise and fortunate in forming a beautiful collection which, if not large, contains carefully-chosen examples by Michelangelo, Titian, Correggio, Fra Bartolommeo, Dürer, Rembrandt, Van de Velde, Tiepolo, Claude, and Rubens. Sir Edward has now decided to sell his collection, and accordingly it will be dispersed at Sotheby's early next year. A fine illustrated catalogue is being prepared. It may be recalled that Sir Thomas Lawrence was an enthusiastic devotee of old masters' drawings, and spent quite £40,000 in forming his collection. At his death Woodburn, the dealer, obtained possession, and the bulk eventually passed to Holland and Oxford and to the celebrated collector Wellesley. Lawrence's own exquisite drawings are rapidly becoming of old-master rank, and Leighton's splendid studies are also in the same hierarchy. The Poynter sale will be a fitting successor to the Pembroke dispersal of old drawings at Sotheby's.

SIR EDWARD POYNTER'S FURNITURE.

£570 CHIPPENDALE SETTEE.

Competition at the auction of the late Sir Edward Poynter's furniture, in his house at Addison-road, Kensington, was of the keenest, and remarkable prices for Chippendale were obtained under the hammer of Messrs. Giddy and Giddy. Judging from the fact that Chippendale predominated in the principal rooms, its beauty appealed more than that of any other work of the period to the taste of the former President of the Royal Academy. As far as could be seen, there was not much buying of any of the furniture or other items owing to personal associations. Market value was the test every time, and it was high enough, and yet the prices paid probably do not represent what some of the pieces may ultimately soar to, for the market is improving.

Bids rose to £135 for a carved mahogany easy chair by Chippendale, and a mahogany settee of the same make, 5ft. 4in. wide, with carved legs and claw feet and covered in stamped velvet, realized £570. Beside this, a Chippendale mahogany tallboy chest of seven drawers, with bureau having interior drawers, 3ft. 9in. wide, seemed cheap at £40. Six Chippendale mahogany chairs with loose seats in horsehair went at £45 each, or £270; four with shaped fronts, and a couple of carving chairs, also Chippendale, made £27 each, or £162.

Comparison of the prices paid for these two lots illustrates the difficulty of forming an opinion of the value of old furniture. Two lots catalogued in almost identical terms may differ greatly in value, and the reasons for that difference can only be seen by personal inspection of the particular items. A Sheraton sideboard, with one long drawer and two deep drawers, six square legs, and brass drop handles, 6ft. 3in. in width, was sold for £114. A Chippendale mahogany bookcase realized £86, and an early Georgian mahogany bureau, on four shaped and carved legs, with fall front and interior fittings, only 24in. wide, was sold for £130. For another Chippendale bureau bookcase £70 was paid. A carved and gilt Queen Anne mirror, with shaped top, the plate being 24in. by 34in., went for £75. One of the pieces in the hall, an old English mahogany table, 2ft. 6in. wide, with four shaped legs and marble top, went up to £72. Silver ranged from 17s. to 57s. 6d. an ounce.



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WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

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AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W. 1.

SIR E. J. POYNTER'S COLLECTION.

Messrs. Sotheby yesterday concluded a highly successful sale of a fine collection of drawings by old masters, most of them at one time the property of Thomas Banks, R.A., and now sold by Sir E. J. Poynter, who inherited the bulk of them from his father, Mr. Ambrose Poynter. Nearly all European schools were represented by excellent examples of draughtsmanship, and connoisseurs contested keenly for their possession. A "Study for a figure of Apollo," by Albert Dürer, fetched £1,580 (Colnaghi); a "Study for a figure of St. Catherine," also by Dürer, £1,100 (Langton Douglas); a "Study of a Draped Figure," by Bartolommeo Montagna, £960 (Agnew); "A Religious Procession," by Carpaccio, £380 (Agnew); "The Madonna Seated," by Fra Bartolommeo Della Porta, £260 (F. Daniel); "Head of a Man in a Hat," by Lorenzo di Credo, £290 (Langton Douglas); "Studies from the Nude," by Luca Signorelli, £400 (Agnew); "A Landscape Composition," by Claude Lorraine, £300 (Agnew); another Claude Lorraine—"Recto and Verso Landscape Composition"—£350 (Agnew); "A Group of Figures," by Rembrandt, £300 (Agnew); and the "First Sketch for the Picture of Himself, his Second Wife, and their Eldest Child" (the painting is the property of Baron Alphonse de Rothschild, Paris), by Rubens, £490 (Agnew). The total was £12,093 1s.

POYNTER COLLECTION.

Extraordinary sums were paid yesterday at Sotheby's in the final day's sale of drawings by the Old Masters inherited by Sir Edward Poynter from his father. A splendid study for a figure of Apollo, by Albrecht Dürer (the more elaborate sketch is in the British Museum), realised £1,580 (Colnaghi and Co.), another drawing by Dürer, of St. Catherine, bringing £1,100 (Daniel). A group of demons by Luca Signorelli, made £400 (Agnew), a Rubens sketch of himself and Helene Fourment, £490 (Agnew); and among several drawings by Claude was a landscape with Abraham and Ishmael, £350 (Agnew). The Poynter collection totalled over £12,000.

A BEAUTIFUL DRAWING.

TO THE EDITOR OF THE DAILY TELEGRAPH.

Sir—It is hoped that the drawing of "Apollo," by Dürer, the gem of Sir Edward Poynter's collection, recently dispersed by auction, may be bought by subscription and presented, through the National Art-Collections Fund, to the British Museum. Apart from the intrinsic merit of this very beautiful drawing, the acquisition is specially desirable, because the Museum already possesses the more elaborate "Apollo and Diana," for which it served as a preliminary study. The purchaser of the drawing consents to hold it at the disposal of the nation if the sum required, £1,650, can be raised before June 15. Contributions or promises of help may be addressed either to the Hon. Secretaries, National Art-Collections Fund, Queen Anne's-chambers, S.W. 1, or to the Keeper of Prints and Drawings, British Museum.—Yours faithfully,

CAMPBELL DODGSON.

British Museum, May 11.

Sir Edward Poynter's famous portfolios of drawings by the Old Masters, inherited from his father, and described recently in these columns, caused a stir at Sotheby's yesterday on the first day of sale, when the total of 145 lots reached £3,737. Much excitement was caused by a beautiful drawing of a draped female figure holding a dagger, in brush and bistre, the work of that Bartolommeo Montagna, pupil of Vivarini, and in the records of Vice 1490, described as "celeberrimus pictor." He of w masterly sketch Messrs. Agnew gave £960. Madonna Seated," by Fra Bartolommeo D. dia are in and (1475-1517), realised £260 (F. Daniel). b "Religious Procession," by Vittore Car. ing and (Agnew). To-day some remarkable Claude will be included.

MAGNIFICENT OLD DRAWINGS.

SIR E. POYNTER'S COLLECTION.

To the studios lever of art drawings by the old masters are of permanent interest and instruction, as they hold the germ of many a world-famous composition. The days have gone by when great collections of drawings remained in private hands. Sir Thomas Lawrence nearly ruined himself by laying out £40,000 in garnering one. The Pembroke portfolios dispersed last year at Sotheby's was one of the few left. Fortunately, the artist and student may find at the British Museum, thanks to pious benefactions, such as the Payne Knight collection, and to such wise purchases as those of the Malcolm and Murdoch, abundant opportunities for profitable guidance. Collectors have always known that Sir Edward Poynter, P.R.A., inherited from his father, Ambrose, the gifted architect, who died in 1886, a small but beautiful set of old masters' drawings. Some time ago we announced their projected sale, and arrangements have now been definitely made to offer them at Sotheby's, on April 24 and 25. These Poynter drawings were originally brought together by Thomas Banks, R.A. (1735-1805), whose daughter, Mrs. Forster, gave them to Mr. Ambrose Poynter, who had married her daughter. The remaining half was similarly given to the husband of her second daughter, the sculptor, Baron Henri de Triqueti, of the family of Mirabeau, and it is supposed that the bulk of these lie hoarded in private hands in Paris. Two of the finest drawings in the Poynter collection are unquestionably a pair by Dürer, a magnificent figure of Apollo, probably the first study for the more elaborated drawing in the British Museum, and a draped figure of St. Catherine, both in pen and ink. With the exception of the Claude drawings for the "Liber Veritatis," at Chatsworth—now that the Heseltine Claudes have been absorbed by the Louvre—few by the French master are in private possession. The nine Poynter Claudes will, therefore, be of great attraction, and it may be recalled that a century ago Payne Knight was accounted mad when he gave £1,000 for a Claude drawing. But this enthusiasm will be repeated in the Poynter sale, when these, and superb drawings by Guido Reni, Corregio, Titian, Toretto, Trian, Rembrandt, and Rubens, are offered.

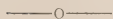
35, New Bond Street, London, W. (1).

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refer to this Catalogue as "DAPHNE."

ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

PREFACE.



OF the numerous and splendid art collections formed by English connoisseurs of past generations, those consisting of drawings by the Old Masters may be said to represent a characteristically British phase of taste and appreciation. The occupation of amassing these sketches and studies, long a favourite one with artists following the footsteps of the earliest and most fortunate of such collectors—Vasari, has in particular engrossed the leisure of English painters and sculptors. It is even uncertain whether the famous star marks, found on drawings known to have been imported into this country as long ago as the reign of Charles I, indicate that they were the property of the King, of Thomas, Earl of Arundel or, as seems most probable, of Nicholas Lanière, the artist who, as agent for Charles and some of the great nobles. While acquiring pictures and other art treasures for his patrons Lanière is known to have secured “good parcels of waste paper, drawings, collected but not much esteemed” for himself, acting much in the same way as Wicar when, at a later period, he was pillaging Italy for his master Napoleon.

It is certain that after the troubles of the Civil War, which involved the dispersion of the Royal Collection, had subsided, by far the larger part of the stock of Old Master Drawings in England had found its way into the keeping of Sir Peter Lely.

After his death, in 1680, his executor Roger North, superintended the sale of these great accumulations, amounting to ten thousand drawings and prints, affixing to each the well-known P. L. mark, several instances of which occur in the present collection.

Lely's assistant, Prosper Henricus Lankrink (1628-92) also formed a choice collection; and drawings from it, especially works of the great Flemish Masters, Rubens and Vandyck, with whom Lankrink had come into personal contact, possess the highest historical and sentimental interest; such is the beautiful first thought (No. 288) for the famous group of Rubens, his first Wife and Child, a picture formerly one of the glories of Blenheim.

In 1710 a prodigious accession of above two thousand fine Italian drawings were secured for this country through the purchase by John Lord Somers (1652-1715) of the series originally put together by the celebrated connoisseur Padre Sebastiano Resta for Monsignore Marchetti, Bishop of Arezzo. The minute letters and figures with which the drawings were marked by Lord Somers amount to a hall-mark of genuineness and, in the case of sketches by sixteenth and seventeenth century artists, the ascriptions made by Padre Resta have considerable traditional authority.

Two years after Lord Somers' death, the collection was broken up and afforded to the portrait-painter and critic Jonathan Richardson the Elder (1665-1745) opportunities, of which he largely availed himself, for adding to the immense accumulations which he had already formed by purchasing in

Italy and at the sales of Lely's and Lankrink's possessions. When the time came for Richardson's collection to be scattered at the beginning of 1746-7, it was another fashionable portrait-painter, Thomas Hudson (1701-1779), who, having imbibed from his master and father-in-law Richardson the taste for such things, principally profited by the occasion to fill his portfolios.

The chain of artistic descent connecting Hudson with his pupil Sir Joshua Reynolds has sunk out of sight, but amongst the traditions assimilated by the youthful Master in the elder painter's studio the cult of ancient drawings left a permanent impression on his taste, and fired him to amass a series surpassing in choiceness and extent any that had been formed by his predecessors. It was during the long drawn-out dispersion of the contents of Reynolds's portfolios after his death that the foundations of the collection described in the following catalogue were laid.

Thomas Banks, R.A., a sculptor whose reputation at the present day affords a very imperfect indication of his influence on the development of taste and execution in his art in England, as he has been overshadowed by greater artists whose talents he assisted to form, was born in 1735 and died in 1805. He lived and worked for several years in Rome and for some time in Petrograd, and it was only towards the latter part of his career that he became a collector of drawings on a considerable scale. He was able to take advantage of opportunities afforded by the interregnum in the collecting world between the death of Reynolds and the rise of Sir Thomas Lawrence. The latter, as is well known, collected on a scale of such magnificence that he

ended by practically killing all competition and absorbing not only most English cabinets of importance, but, thanks to the economic dislocation caused by the Napoleonic wars, nearly every available drawing in Continental portfolios as well.

The present collection itself had in fact a very narrow escape from the meshes of Lawrence's net. After Banks's death his only child Lavinia, wife of the Rev. Edward Forster, who had inherited the drawings, was induced by Lawrence to lend them to him for the purpose of having tracings made of some of the more remarkable specimens. A very interesting account of the transaction, including a long letter containing Lawrence's criticisms of some of the sheets, is printed in Cunningham's biography of Banks in his "Lives of the most Eminent British Painters, &c." (1830. Vol. III, pp. 118, 119). It is not known whether Lawrence actually offered to buy the whole of the drawings, but ultimately Mrs. Forster made him a present of certain studies by Dürer. Unfortunately, as Banks was in the habit of marking his drawings on the margins, the traces of his ownership often disappeared when the sheets were re-mounted, and it is impossible to say which of the hundred or more Dürer's in Lawrence's collection, now mostly scattered through various European public Museums, were preferred to the magnificent "Apollo" (No. 243) and the "St. Catherine" (No. 244) still remaining.

Shortly before her death, which occurred in 1858, Mrs. Forster divided the collection equally between the husbands of her two daughters, Baron Henri de Triqueti (1802-1874), the well-known sculptor, and Mr. Ambrose Poynter

(1796-1886), the architect. The present whereabouts of the portion assigned to M. de Triqueti is uncertain; some of the sheets bearing his stamp have turned up in Collections from time to time, but from the fact that two or three important studies by Raphael, although publicly advertised for during the last few years, have never revealed themselves, and others known to students have disappeared, it is supposed that the bulk of these drawings lie hoarded in private hands in Paris.

Although the provenance of the more numerous portion of the present collection may be thus carried back through Banks to much earlier ownership, the accretions added since his time have, in many cases, pedigrees in nowise less interesting. The great collections dispersed during the last hundred years are almost all well represented here. Many separate possessions of Lawrence's now find themselves in their turn incorporated in the portfolios which narrowly missed being annexed bodily by him. The Claudes (Nos. 207-215) must in particular be noted, not only for their superlative beauty, but because, since the wonderful Heseltine series was absorbed by the Louvre a few years ago, they remain (always excepting the renowned *Libër Veritatis* at Chatsworth) some of the very few drawings by the Master still in private hands.

The Continental cabinets of the Revolutionary period which fell one after another into Lawrence's hands—such as those of Count Moritz Von Fries, the Marquis de Lagoy and Baron Denon, are represented here as well as those of amateurs of an earlier generation, such as Mariette.

The undiscovered artistic riches of England afford material for perpetual surprises, and it is, of course, possible that venerable portfolios filled with drawings by the great Old Masters may await disinterment in the libraries of old country houses. But the known collections are now very few. Since the Wilton House drawings were dispersed in these rooms last year, there now remain only the princely and unsurpassable treasures of Chatsworth, and the extensive series at Holkham, among cabinets of the first rank; and it is believed that of the smaller collections gathered together by the artists and amateurs of the eighteenth century the present is probably the last which remains to be broken up.

SOTHEBY, WILKINSON & HODGE.

34 & 35, New Bond Street, London.

February, 1918.

FORTHCOMING ART SALES.

SIR EDWARD POYNTER'S OLD MASTER DRAWINGS.

Sir Edward Poynter's drawings by the Old Masters, of which the sale catalogue (for April 24-25) has just been issued by Messrs. Sotheby, have frequently received attention in the *Morning Post*. The collection, inherited by the President, was formed by his great-grandfather, Thomas Banks, R.A., the sculptor; and in a very interesting Introduction to the carefully-compiled and well-illustrated catalogue it is referred to as probably the last remaining of the smaller cabinets brought together, by artists and amateurs, of the Eighteenth Century. Banks had the advantage of collecting during the long drawn out dispersion of the contents of Reynolds's portfolios and before Lawrence's wide casting of his omnivorous net. Lanière, who bought for Charles I., Lely, and Lely's assistant Lankrink, Padre Resta, Marchetti, Bishop of Arezzo, Lord Somers, and Jonathan Richardson are all identified as earlier possessors of some of these drawings, many of which also belonged to Sir Joshua. From Banks they passed to his daughter, Mrs. Forster, who in her lifetime divided them between the husbands of her two daughters. One of these was Mr. Ambrose Poynter, the architect, who left them to his son, Sir Edward. The history of the other portion, Baron Henri de Trignetti's, is not precisely known, but one or two of them found their way later into the present collection, his nephew's, which also received still more notable subsequent additions. The Titian landscape, for example, once Lawrence's, was acquired from the stores of C. S. Bale, as were many more, including some of the fine series of Claudes which, excepting the "Liber Veritatis," one of the special treasures at Chatsworth, remain among the very few drawings by that master still in private hands. Two by Tintoretto, the majority of the eleven attributed to Rembrandt, and one by Filippino Lippi are other examples of accretions subsequent to Banks. No attempt can here be made, however, to single out individual drawings in the collection, which is catalogued in 305 lots, of which thirty are reproduced.

CATALOGUE

OF THE SUPERB

COLLECTION OF DRAWINGS

By Old Masters,

THE PROPERTY OF
SIR EDWARD J. POYNTER, BART. K.C.V.O.
President of the Royal Academy.

Messrs. Sotheby, Wilkinson & Hodge reserve, on behalf of the Owner, the full right to dispose of the whole Collection, or any section of it, by Private Treaty before the Auction.

FIRST DAY'S SALE.

ITALIAN SCHOOLS.

ALESSANDRO ALGARDI.

LOT 1602-1653.

1 Charity

Black chalk on brown paper 12 $\frac{7}{8}$ in. by 7 $\frac{1}{2}$ in.

new * * From the collections of J. Richardson, junior, and T. Banks, R.A. 18

AMICO ASPERTINI.

1475-1552.

2 Studies and Sketches from the Antique. *Recto*, at the top of the sheet a finished drawing from a relief—the Death of Hippolytus; below are slight sketches—the hindquarters of two horses, nymphs and *putti*; *verso*, a funerary urn, a lion tearing a horse, etc.

Pen and ink

14 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.

5. 10

BACCIO BANDINELLI.

1493-1560.

24. 3 Studies for a group—Aeneas bearing his father, Anchises, on his shoulders
 Also attributed to the School of Michel Angelo. *Agnew*
Pen and brown ink 10½ in. by 16¼ in.
 * * From the collection of T. Banks, R.A.

BACCIO BANDINELLI.

1493-1560.

3. 4 Venus and Cupid. Venus holds a wand, Cupid holds two cymbals *Langton*
Pen and brown ink 15 in. by 9¼ in. *Brough*
 * * From the collection of T. Banks, R.A.

BACCIO BANDINELLI.

1493-1560.

2. 5 Male figure in ample drapery, and holding a book in his hand; study for an Apostle *Mathew*
Pen and brown ink 15½ in. by 6⅜ in. *Capp*

BACCIO BANDINELLI.

1493-1560.

2. 5. 6 Composition of nude figures, standing and seated, gesticulating, as in a discussion *Adami*
Pen and brown ink 7½ in. by 10½ in. *Col*
 * * From the collection of Earl Spencer.

BACCIO BANDINELLI.

1493-1560.

2. 2. 7 Hercules standing, with his club
Pen and ink 16 in. by 9½ in. *Math*
 * * From the collections of Nicholas Lanier, P. H. Lankrink, and T. Banks, R.A.



BACCIO BANDINELLI.

1493-1560.

- 8 Nude man with a book and sword; probably a study for a figure of St. Paul . 18. 0

Moore

Pen and sepia on brown tinted paper 15 in. by $9\frac{7}{8}$ in.

* * * From the collection of T. Banks, R.A.

FEDERIGO BAROCCIO.

1528-1612.

- 9 Two Studies of Hands: the upper ones clasped together, the lower ones folded as in prayer, with a rosary hanging from the wrist 4. 10. 0

Donaldson

Sir. G.

Black and red chalk $6\frac{1}{2}$ in. by 5 in.

* * * From the collections of Padre Resta, Monsignore Marchetti, Lord Somers, J. Richardson, junior, and T. Banks, R.A.

FEDERIGO BAROCCIO.

1528-1612.

- 10 Christ on the Cross

Pen and wash $7\frac{7}{8}$ in. by $6\frac{3}{4}$ in.

* * * From the collections of Padre Resta, Monsignore Marchetti, Lord Somers, J. Richardson, senior, Sir J. Reynolds, P.R.A., J. Barnard, and T. Banks, R.A. 11. 0. 0

Agnew

FEDERIGO BAROCCIO.

1528-1612.

- 11 Study of a female head

Black and red chalk on grey paper $11\frac{1}{2}$ in. by 8 in.

Donaldson

* * * From the collection of T. Banks, R.A.

12. 10. 0

FRA BARTOLOMMEO DELLA PORTA.

1475-1517.

- 12 The Madonna seated, with the Infant Christ on her knee, climbing up to embrace her; an Angel kneeling at her feet helps to support the Child

Bancill

Pen and bistre

6 in. by 8 in. 260. 0. 0

* * * From the collection of W. Mayor.

[See ILLUSTRATION.]

ATTRIBUTED TO JACOPO DA PONTE—BASSANO.

1510-1592.

4. 13 A seated Peasant *Izegashio*
Sepia wash touched with indian ink, on greyish paper
 11½ in. by 6⅞ in.
 * * * From the collections of Christina, Queen of Sweden (?), and
 B. Grahame, 1878.

SEBASTIANO DEL PIOMBO.

1485-1547.

6. - - 14 The Flagellation. Study for the picture in San Pietro in
 Montorio, Rome *Agnew*
Bistre, pen and wash 3⅞ in. by 2⅞ in.
 * * * From the collections of N. Hone, R.A., and His de la
 Salle.

DOMENICO BECCAFUMI.

1486-1549.

- The Holy Family
Pen and brown ink 4½ in. by 3¼ in.
 * * * From the collections of N. Lanieri, N. Hone, R.A., and
 His de la Salle.

Two on one mount.

DOMENICO BECCAFUMI.

1486-1551.

3. 15. 15 Group of reclining Figures *Langton Douglas*
Bistre, pen and wash 6 in. by 8¾ in.
 * * * From the collection of Sir J. Reynolds, P.R.A.

DOMENICO BECCAFUMI.

1486-1551.

1. 15. 16 The Sacrament of Ordination
Bistre, pen and wash 9⅝ in. by 16¼ in.

LUCA CAMBIASO.

1527-1585.

4. 5. 17 Sea-Nymphs and Cupids
Pen and ink 13½ in. by 9⅝ in.
 * * * From the collections of R. Udney and T. Banks, R.A. *Batoford*

LUCA CAMBIASO.

1527-1585.

- 18 Full-length Figure of a Dignitary of the Church or the Law,
Volnaghi for seated, reading a tablet which he supports on his right
 hand. In the style of a monumental statue

5. 10. 0

Penheimer Pen and wash

10½ in. by 8½ in.

* * * From the collections of C. Rogers, N. Hone, R.A., and
 T. Banks, R.A.

LUCA CAMBIASO.

1527-1585.

- 19 The Holy Family ; the Infant Christ learning to walk

Edami

Pen and ink

11½ in. by 8 in.

2. 0. 0

Engraved by R. Scaminoss, 1614.

* * * From the collection of T. Banks, R.A.

LUCA CAMBIASO.

1527-1585.

- 20 The Samaritan Woman at the Well

Agnew

Pen, ink and wash

9⅞ in. by 5¾ in.

2. 0. 0

* * * From the collections of R. Udney and T. Banks, R.A.

LUCA CAMBIASO.

1527-1585.

- 21 Virgin and Child

"

Pen, ink and sepia wash

6½ in. by 4½ in.

3. 0. 0

* * * From the collections of J. Richardson, senior, and T. Banks,
 R.A.

DOMENICO CAMPAGNOLA.

Flourished circa 1517-1562.

- 22 A Mountainous Landscape

"

Pen and ink on warm-toned paper

8½ in. by 11 in.

4. 10. 0

* * * From the collection of W. Mayor.

VITTORE CARPACCIO.

Flourished circa 1472-1525.

- 380.0.0 23 A Religious Procession met by a group of Ecclesiastics; possibly two designs for the same subject as the figures are to a certain extent the same in both groups *Agnew*
Red chalk and pen and ink 8½ in. by 11 in.
 Reproduced in the Burlington Magazine, XXIX, 271.
 * * From the collections of Padre Resta, Monsignore Marchetti, Lord Somers, T. Hudson, Sir J. Reynolds, P.R.A. and T. Banks, R.A.

[See ILLUSTRATION.]

ATTRIBUTED TO VITTORE CARPACCIO.

Flourished circa 1472-1525.

- 5.5.0 24 Horsemen and numerous figures *Bateson*
Pen and ink on brown paper 7½ in. by 11 in. *Prop*
 * * From the collections of Sir J. Reynolds, P.R.A. and T. Banks, R.A.

ANNIBALE CARRACCI.

1560-1609.

- 3.0.0 25 Mother kissing a Child
Pen and ink 10⅛ in. by 6¼ in.
 * * From the collections of R. Udney and T. Banks, R.A. *Agnew*

ANNIBALE CARRACCI.

1560-1609.

- 3.5.0 26 The Death of Adonis; Venus bends over him with uplifted hands, while Love endeavours to stop the wound; another Cupid is in the air; in the foreground is a hound, and others are seen pursuing the boar under the trees in the distance
Pen and ink 10 in. by 6¾ in.
 * * From the collection of T. Banks, R.A. *Raitlinger*

ANNIBALE CARRACCI.

1560-1609.

- 2.5.0 27 Bathsheba and an elderly attendant; in the foreground is a dog Also attributed to School of Dürer. *Adami*
Pen and brown ink 10 in. by 7½ in.
 * * From the collection of J. P. Zoomer.





ANNIBALE CARRACCI.

1560-1609.

28 Venus and Cupid

Batford *Pen and sepia*8 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in.

** From the collections of R. Udney and T. Banks, R.A.

2 10. 0

ANNIBALE CARRACCI.

1560-1609.

29 Mythological subject, (?) Circe

*Pen and ink on brown paper*5 $\frac{7}{8}$ in. by 8 $\frac{1}{4}$ in.*Agnew* ** From the collections of Christina Queen of Sweden (?) and T. Banks, R.A.

2. 5. 0

ATTRIBUTED TO ANNIBALE CARRACCI.

1560-1609.

30 Caricature Sketch of a Peasant

*Pen and ink*12 in. by 7 $\frac{1}{2}$ in.*Markey* In the style of certain drawings by Giuseppe Ribera—
Spagnoletto and possibly by him.

2. 0. 0

** From the collections of Christina, Queen of Sweden (?) and T. Banks, R.A.

LODOVICO CARRACCI.

1555-1619.

31 Head and Arms of a Female Figure holding out a vase; apparently a study for the Bacchante with a tambourine in the famous fresco of the "Triumph of Bacchus and Ariadne" in the centre of the ceiling of the Gallery of the Farnese Palace at Rome

Agnew

125. 0. 0

*Black and red chalk*8 $\frac{1}{2}$ in. by 11 in.

Reproduced by the Vasari Society, VI, 14.

** From the collections of R. Udney and T. Banks, R.A.

[See ILLUSTRATION.]

SCHOOL OF THE CARRACCI.

32 Standing Figure in cloak and biretta

*Red chalk*16 $\frac{5}{8}$ in. by 6 $\frac{1}{2}$ in.*Blumgard* ** From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

1. 5. 0

SCHOOL OF THE CARRACCI.

- 1.5.0 33 Study of a Nude Male Figure
Black chalk *Mayne*
16½ in. by 9¼ in.

BENVENUTO CELLINI.

1500-1571.

- 42.0.0 34 Design for a fountain; a Satyr holding two dolphins under his arms supports a shell-formed basin; Neptune with his trident stands on the border of the shell, which supports also a grotesque winged figure spouting water into the basin; water also issues from an ornamental spout and from the two dolphins *Agnew*
Pen and brown ink 7 in. by 6 in.
 * * From the collection of W. Mayor.

LODOVICO CARDI—CIGOLI.

1559-1613.

- 5.0.0 35 Study of a Male Figure in ample drapery, holding an infant *Colnaghi*
12½ in. by 4⅜ in.
 * * From the collections of W. Young Ottley and T. Banks, R.A.

ANTONIO ALLEGRI DA CORREGGIO.

circa 1494-1534.

- 64.0.0 36 Study of a Nude Figure of a Young Girl taking off her shift
Red chalk 16¾ in. by 6¾ in.
 Probably a study for the fresco of Juno Punished, in the Camera di San Paolo at Parma, executed in 1518. *Agnew*

ANTONIO ALLEGRI DA CORREGGIO.

circa 1494-1534.

- 72.0.0 37 Sketch for a composition, subject uncertain; a boy (? Infant Bacchus) holding up a cup or a wreath, is the central figure; two female figures draped, and three putti form the rest of the group *Langton Douglas*
Red chalk, with black chalk giving the quality of flesh on the central figure 7½ in. by 5¼ in.
 * * From the collections of Ercole Lelli (1702-66), R. Udney and T. Banks, R.A.

[See ILLUSTRATION.]



No. 37

LORENZO DI CREDI.

1459-1537.

38 Madonna and Child

Sanelli. f. Silver point heightened with white on grey paper 22. 0. 0
 $6\frac{7}{8}$ in. by 6 in.

* * From the collections of Padre Resta, Monsignore Marchetti,
 Lord Somers, Sir J. Reynolds, P.R.A., and T. Banks, R.A.

LORENZO DI CREDI.

1459-1537.

39 Head of a Man in a hat

" Red chalk touched with black 9 in. by $5\frac{7}{8}$ in. 290. 0. 0
 * * From the collection of W. Mayor.

DOMENICO ZAMPIERI—DOMENICHINO.

1581-1641.

40 Landscape Composition. To the left a high bank at top of which
 grows a tree going out of the picture ; a tree springs from a
 bank in the centre. Below is a road winding through a
Markay defile between similar banks, in the distance a castle and
 trees on a hill ; weeds in the foreground to the left 5. 10. 0

Pen and sepia 6 in. by $8\frac{1}{2}$ in.

* * From the collections of P. J. Mariette and W. Mayor.

FLORENTINE SCHOOL.

About 1475-1500.

41 Half-length Figure of Hope, fragment from an illuminated
 MS.

Agnew Water-colours on vellum 13. 10. 0
 7 in. by 4 in.

FLORENTINE SCHOOL.

About 1475-1500.

42 Half-length Figure of Fortitude, fragment from an illuminated
 MS.

" Water-colours on vellum $4\frac{1}{4}$ in. by $4\frac{3}{8}$ in. 9. 10. 0

FLORENTINE SCHOOL.

XVth Century.

- 43 Seated draped figure F. Daniell
 120. 0. 0 *Sepia wash on tinted grey paper touched with black*
7 $\frac{3}{8}$ in. by 5 in.

FLORENTINE SCHOOL.

Late XVth Century.

- 44 Standing draped figure
 1. 15. 0 *Silver point heightened with white on grey tinted paper,*
outline perforated for pouncing 10 in. by 6 in.
 * * * From the collections of Padre Resta, Monsignore Marchetti,
 Lord Somers, J. Richardson senior, Sir J. Reynolds, P.R.A.,
 and T. Banks, R.A. Inshaw

FLORENTINE SCHOOL.

XVth Century.

- 45 Standing draped figure
 10. 0. 0 *Brush and bistre heightened with white on buff paper* Solmaghi
7 in. by 2 $\frac{3}{16}$ in.
 * * * From the collections of J. Richardson senior, J. Barnard,
 and T. Banks, R.A.

FLORENTINE SCHOOL.

Late XVth Century.

- 46 Kneeling draped figure
 8. 0. 0 *Bistre wash on tinted grey paper* 7 $\frac{1}{8}$ in. by 4 $\frac{5}{8}$ in.
 * * * From the collection of Sir J. Reynolds, P.R.A. Agnew

FLORENTINE SCHOOL.

Nude Male Torso

Red chalk 5 in. by 3 $\frac{1}{2}$ in.

- * * * From the collections of Christina, Queen of Sweden (?), and
 T. Banks, R.A.

Two on one mount.

FLORENTINE SCHOOL.

About 1525.

- 47 Seated Figure of a Woman
 1. 15. 0 *Black chalk* 12 in. by 9 in.
 * * * From the collections of R. Udney and T. Banks, R.A. Adami

FRANCESCO RAIBOLINI—FRANCIA.

1450-1517.

- 48 Study for the head of the Angel on the left of the Saviour in the Pietà in the National Gallery

Marking

Silver point or black chalk on grey paper, touched with white and red

54.0.0

7½ in. by 6 in.

* * From the collection of T. Banks, R.A.

GIACOMO RAIBOLINI—FRANCIA.

Circa 1487-1557.

- 49 A Faun and two Nymphs dancing, and a Cupid holding Crotala. In the background the back view of a statue on a pedestal, and the head of another female figure

bolnaghi

Pen and bistre

10½ in. by 7¾ in. // . 0. 0

* * From the collections of J. P. Zoomer and W. Mayor.

ATTRIBUTED TO GIORGIO BARBARELLI—GIORGIONE.

Circa 1475-1511.

- 50 Study of a Foot-soldier; his right-hand outstretched holds the pommel of his sword, and he carries a shield on his left arm. He wears a quilted cuirass with round shoulder-plates, and a helmet. The expression of the face is remarkable—that of a man defending himself—carrying out the action of the figure

Wilton

Red chalk

9½ in. by 6¼ in.

// . 0. 0

* * From the collections of Sir T. Lawrence, P.R.A., and W. Russell, 1884.

GIOVANNI FRANCESCO GRIMALDI—BOLOGNESE.

1606-1680.

- 51 Landscape: a rocky road, with trees blown by a violent wind

Pen and ink

11½ in. by 8 in.

Negashius

* * From the collection of W. Esdaile and T. Banks, R.A.

2 . 10. 0

GIOVANNI FRANCESCO BARBIERI—GUERCINO.

1591-1666.

- 52 The Infant Moses in the ark of bulrushes

Red chalk

7⅝ in. by 11⅛ in. 40 . 0 . 0

Agnew

* * From the collection of E. Bouverie.

GUIDO RENI.

1575-1642.

- 56.0.0 53 A nude female figure holding a vase in her left hand, and a wand in her right hand; light drapery floats round her. Study for the figure of Liberty in the picture of Modesty and Liberty belonging to Lord Spencer, of which there are replicas in other collections in England and abroad *Agnew*
Red chalk 14½ in. by 9¾ in.
 On the back Udney has written: "This elegant and beautiful study by Guido is the original study for his fine figure of Liberty in Lord Spencer's picture of Modesty and Liberty, but is far superior to the picture or the fine engraving which Mr. Strange has made from it.—R.U."
 * * From the collections of R. Udney and T. Banks, R.A.
 [See ILLUSTRATION.]

ITALIAN, PROBABLY UMBRIAN SCHOOL.

Early XVth Century.

- 2.0.0 54 A Bishop
Silver-point on grey paper and touched with red *Borinius*
 9⅞ in. by 7½ in.
 * * From the collection of W. Mayor.

ITALIAN SCHOOL.

XVIIth Century.

- 5.0.0 55 Two studies of a young Priest
Black chalk on grey tinted paper *Colnaghi.*
 8 in. by 6⅝ in.

ITALIAN SCHOOL.

Late XVth Century.

- 56 Christ fainting beneath the Cross
Bistre, pen and wash 8 in. by 8½ in.
 4.10.0 Presentation of the Virgin
Bistre, pen and wash *Plager*
 6¾ in. by 5¼ in.
 * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.
 57 Neptune
Red chalk and wash 8¼ in. by 3⅝ in.
 * * From the collection of T. Banks, R.A.
 1.10.0 The Holy Family
Pen and ink *Mathers*
 5 in. by 4¼ in.
 * * From the collections of Sir P. Lely and T. Banks, R.A.



No. 53

58 Madonna and Child

Agnew Pen and ink $4\frac{7}{8}$ in. by $3\frac{3}{8}$ in. / 10.0
 * * From the collection of T. Banks, R.A.

Allegorical subject

Pen and black chalk $5\frac{3}{4}$ in. by $5\frac{1}{4}$ in.

59 Sketch of an antique relief

Innoce Sepia, pen and wash $8\frac{7}{8}$ in. by $6\frac{1}{8}$ in. / 0.0

Sketch of an infant's head

Black chalk $7\frac{3}{4}$ in. by $7\frac{1}{2}$ in.

* * From the collections of W. Young Ottley and T. Banks, R.A.

60 Duel of Roman Soldiers .

Agnew Bistre, pen and wash $6\frac{3}{4}$ in. by $5\frac{1}{4}$ in. 30.0
 * * From the collections of Christina, Queen of Sweden, and T. Banks, R.A.

Six Heads of Old Men

Sepia, pen and wash $3\frac{1}{4}$ in. by $10\frac{1}{4}$ in.

* * From the collection of T. Banks, R.A.

61 A Muse

Innoce Sepia pen, on brown tinted paper $7\frac{1}{2}$ in. by $4\frac{5}{8}$ in.
 * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A. / 10.0

Belisarius

Pen and ink, on brown paper $7\frac{1}{4}$ in. by $5\frac{1}{2}$ in.

* * From the collections of Sir J. Reynolds, P.R.A., N. Hone, R.A., and T. Banks, R.A.

62 Half-draped Male Figure

Innoce Red chalk $9\frac{1}{2}$ in. by $7\frac{1}{4}$ in.
 * * From the collection of T. Banks, R.A. / 0.0

Marriage of the Virgin

Sepia, pen and wash 10 in. by $5\frac{1}{2}$ in.

* * From the collection of Sir P. Lely.

- 6.0.0 63 Two Figures of Muses, from statues *Moore*
Pen and ink, on brownish paper 9 in. by 7 $\frac{1}{4}$ in.
 * * * From the collection of T. Banks, R.A.
- Virgin and Child with St. John
Bistre, touched with white 10 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.
 * * * From the collection of T. Banks, R.A.
- 5.0.0 64 *Recto.* Seated Nude Male Figure *u*
In red chalk 8 $\frac{3}{4}$ in. by 6 $\frac{5}{8}$ in.
Verso. A Head 8 $\frac{1}{4}$ in. by 6 $\frac{1}{8}$ in.
- The Torso of the Belvedere
Pen and ink, on grey paper 10 $\frac{1}{4}$ in. by 8 in.
- 2.0.0 65 Studies of Antique Sculpture
Pen and ink 8 in. by 10 $\frac{3}{4}$ in. *u*
 * * * From the collection of T. Banks, R.A.
- Madonna and Child and St. John
Black chalk 6 $\frac{3}{4}$ in. by 8 in.
- 2.5.0 66 Fallen Male Figure
Black chalk on tinted paper 6 $\frac{3}{4}$ in. by 12 $\frac{1}{8}$ in. *Agnew*
- Landscape with a large Villa
Sepia, pen and wash 8 $\frac{7}{8}$ in. by 13 $\frac{1}{4}$ in.
- 5.10.0 67 The Flagellation of Christ *Bateman*
Bistre, pen and wash, heightened with white 13 in. by 11 $\frac{1}{4}$ in.
- Birth of Hercules
Bistre touched with white 9 in. by 12 $\frac{5}{8}$ in.
 * * * From the collection of T. Banks, R.A.
- 1.0.0 68 Marriage of the Virgin *Moore*
Sepia, pen and wash, touched with black chalk 16 $\frac{3}{8}$ in. by 9 $\frac{1}{2}$ in.
 * * * From the collections of R. Udney and T. Banks, R.A.



No. 74

COPY FROM LEONARDO DA VINCI.

ITALIAN (18th century).

69 Studies of Grotesque Heads

Batsford Pen and sepia

4 $\frac{1}{4}$ in. by 4 in.

-18. 0

ITALIAN SCHOOL.

70 A Woman in a Cloak and Hood

Sepia, pen and wash

7 $\frac{3}{8}$ in. by 5 in.

Horse

* * * From the collection of T. Banks, R.A.

1. 0. 0

NORTH ITALIAN SCHOOL.

Late 15th century.

71 Two seated Figures of Princes

Colnaghi Brown wash, touched with black

7 $\frac{1}{4}$ in. by 9 $\frac{3}{8}$ in.16. ~~16~~¹⁰ 0

72 Recto. A Trophy of Ancient Armour

6 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

Verso. A Draped Figure

Bateson Pen and ink and wash

6 $\frac{1}{2}$ in. by 9 $\frac{1}{4}$ in.

3. 0. 0

ITALIAN OR ITALO-FLEMISH SCHOOL.

73 Study of a Head

Ricketon Red chalk heightened with black and white on red paper

2. 5. 0

7 $\frac{5}{8}$ in. by 5 $\frac{5}{8}$ in.

* * * From the collection of T. Banks, R.A.

FILIPPINO LIPPI.

1457-8—1504.

74 A Female Figure leaning forward, and a kneeling Figure of a Man

Daniell. L. Silver-point heightened with white on grey paper

120. 0. 0

9 in. by 7 $\frac{1}{2}$ in.

* * * From the collection of B. Grahame, 1878.

[See ILLUSTRATION.]

SCHOOL OF ANDREA MANTEGNA.

1431-1506.

- 5.0.0 75 *Recto.* Two Studies from Antique Statues: On the left a satyr; on the right a female figure with the arms broken, a youth is partly sketched, standing behind her to the left; *verso*; two vases *Agnew*
Pen and ink 6½ in. by 6½ in.

SCHOOL OF ANDREA MANTEGNA.

Probably by BERNARDINO PARENTINO, c. 1470-1531.

- 40.0.0 76 Decorative Composition in imitation of an antique relief. Captives seated under a trophy of arms, and Victory writing on a shield *Preston*
 Another treatment of the same subject, by the same hand, is in the Christ Church collection at Oxford. The same figures are introduced but in different positions.
Pen and ink 9¾ in. by 8¼ in.

* * * From the collection of W. Mayor.

[See ILLUSTRATION.]

B. C. MATURINO.

1490-1527.

- 7.10.0 77 The *Hora* of Autumn; Study in the style of an antique statue
Bistre, pen and wash 14½ in. by 9 in.
 * * * From the collection of T. Banks, R.A. *Batsford*

B. C. MATURINO.

1490-1527.

- 4.10.0 78 One of the *Horae* or Seasons; Study in the style of an antique statue
Bistre, pen and wash 14¼ in. by 8½ in. "
 * * * From the collections of T. Hudson and T. Banks, R.A.

MICHELANGELO BUONAROTTI.

1475-1564.

- 10.10.0 79 Head of a Female Demon. *Date about 1530* *Richeson*
Charcoal 7 in. by 5¾ in.
 * * * From the collection of T. Banks, R.A.



No. 76

MICHELANGELO BUONAROTTI.

1475-1564.

- 80 A male nude figure, with scale of proportions, answering to Vasari's statement that Michelangelo would make his figures of nine, ten, or even twelve heads long, for no other purpose than the research of a certain grace in putting the parts together, etc. The sketch of a skeleton at the side is by another hand

Agnew

96. 0. 0

Pen and brown ink 17½ in. by 11¾ in.

* * * From the collections of R. P. Roupell and W. Russell, 1884.

MICHELANGELO BUONAROTTI.

1475-1564.

- 81 Five separate studies of nude legs and feet

Chalk and bistre wash 8⅜ in. by 10¼ in.

Hf

* * * From the collection of T. Banks, R.A.

4. 0. 0

SCHOOL OF MICHELANGELO BUONAROTTI.

1475-1564.

- 82 Full-length figure of a nude man; a contemporary repetition, or copy of a drawing in the Royal collection at Windsor. The present study is larger, and carried further in finish and modelling

Richeson

2. 10. 0

Red chalk 15½ in. by 5¾ in.

* * * From the collection of T. Banks, R.A.

MICHELANGELO BUONAROTTI.

The following from 83 to 88 are copies from the master.

- 83 The Prophet Jonah, from the Sistine ceiling

Bateford

1. 0. 0

Red chalk 12⅝ in. by 8¾ in.

- 84 The Prophet Jeremiah, from the Sistine ceiling

Jenkins

Black chalk 10 in. by 7 in.

* * * From the collection of T. Banks, R.A.

1. 5. 0

1. 0.0 85 Group of Soldiers, from the cartoon of Pisa
Red chalk, on brownish paper 15 $\frac{1}{8}$ in. by 10 $\frac{3}{8}$ in.
 * * * From the collections of Christina, Queen of Sweden (?),
 and T. Banks, R.A. *Adami*
1. 5.0 86 The Fall of Phaeton, from the drawing in the Royal collection at Windsor
Black chalk 15 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in. *Wilson*
 * * * From the collections of T. Banks, R.A., and Baron de Triqueti.

EARLY XVIIth CENTURY.

1. 0.0 87 Group of Figures from the Last Judgment
Black chalk 7 $\frac{1}{8}$ in. by 16 $\frac{1}{2}$ in. *Matthew*
 * * * From the collections of Christina, Queen of Sweden (?),
 T. Banks, R.A., and Baron de Triqueti.
- 15.0 88 Group of Figures from the Last Judgment
Black chalk 10 $\frac{3}{4}$ in. by 16 $\frac{1}{2}$ in. "
 * * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

MICHELANGELO BUONAROTTI.

The following, from 89 to 92, are from the school of the master.

1. 0.0 89 Studies of the nude male torso and legs
Black chalk 10 $\frac{3}{8}$ in. by 12 in. *He*
- 10.0 90 Pietà
Black chalk 14 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in.
 * * * From the collection of T. Banks, R.A. *Moore*
1. 0.0 91 Anatomical studies of the male figure
Pen and bistre 10 $\frac{7}{8}$ in. by 7 $\frac{7}{8}$ in.
 * * * From the collection of T. Banks, R.A. *Adami*
- 10.0 92 *Recto*: Standing figure of an aged man in a cloak
Pen and bistre 10 $\frac{1}{8}$ in. by 6 in.
Verso: Draped male figure 10 $\frac{1}{8}$ in. by 6 in. *Blumgard*



No. 93

BARTOLOMMEO MONTAGNA.

Circa 1450-1523.

- 93 Study of a draped female figure holding a pear-shaped object which may be the handle of a dagger

Agnew

Brush and bistre, heightened with white, on grey paper 9 60. 0.0
13 $\frac{5}{8}$ in. by 9 $\frac{1}{4}$ in.

[Reproduced in the Burlington Magazine, 1916, vol. xxix, p. 271.]

* * From the collection of W. Mayor.

[See ILLUSTRATION.]

GIROLAMO MUZIANO.

Circa 1530-1592.

- 94 St. Jerome in the Wilderness, seated among rocks and trees before the Crucifix. The lion and a lioness prowl among the trees in the background. A fine Titianesque landscape fills up the distance. Possibly a study for a picture painted for Pope Gregory XIII

Harker

5. 5.0

Pen and bistre 13 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

* * From the collections of Sir J. Reynolds, P.R.A., and W. Mayor.

GIROLAMO MUZIANO.

Circa 1530-1592.

- 95 Christ Raising the Widow's Son

Bistre, pen and wash

8 $\frac{3}{8}$ in. by 11 $\frac{3}{4}$ in.

17. 0.0

Batsford

* * From the collection of T. Banks, R.A.

ATTRIBUTED TO JACOPO PALMA GIOVANE.

1544-1628.

- 96 The Descent from the Cross

"

Red chalk

9 in. by 6 $\frac{1}{2}$ in.

26. 0.0

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

- 97 Recto and Verso: Designs for the panelled ceiling of the Church of the Madonna della Steccata at Parma.

Bologna

32. 0.0

B.M.

A companion sheet is in the Duke of Devonshire's collection

LOT 97—*continued.*

at Chatsworth. Both were exhibited at the Royal Academy Winter Exhibition, 1879. (Nos. 89 and 90)

Pen and bistre washed in grey, and the parts to be gilt in yellow 12 in. by 8 in.

* * * From the collections of Baron Denon and Sir T. Lawrence, P.R.A. (Woodburn, Catalogue IV, January, 1836, no. 43.

[See ILLUSTRATION.]

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

98 Design for a group of sculpture. Two nude female figures and a child

11.0.0

The drawing is mounted as a group of sculpture on a pedestal placed in a niche, with architectural framing, in the style of, and possibly by the hand of Vasari. This is laid down on one of Mariette's usual blue mounts; below is the inscription: "Mazzuol vulgo Parmigiano" on a label surrounded by a wreath

Langton Douglas

Pen and sepia, on tinted paper 9 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in.

* * * From the collections of P. J. Mariette and Van Parijs.

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

1.5.0 99 An Angel

Red chalk

5 $\frac{3}{8}$ in. by 2 $\frac{1}{2}$ in.

Agnew

* * * From the collections of Christina Queen of Sweden (?) and T. Banks, R.A.

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

100 David; sketch for the fresco in the Church of the Madonna della Steccata at Parma

10.0

Bistre, pen and wash

7 $\frac{3}{4}$ in. by 3 $\frac{3}{8}$ in.

Blumgard.

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

15.0 101 Warrior seated in a niche

Bistre, pen and wash

4 $\frac{1}{4}$ in. by 3 $\frac{3}{8}$ in.

Agnew



FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

- 102 The Adoration of the Magi

bolnaghi Red chalk8 $\frac{3}{8}$ in. by 6 in. 1. 0.0

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

- 103 Medea

Batson Bistre, heightened with whiteoctagonal-shaped, 8 $\frac{3}{4}$ in. by 8 $\frac{3}{8}$ in. 5. 5.0

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

- 104 A standing draped Figure

Moore Black chalk on grey tinted paper, touched with white 1. 0.010 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in.

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

- 105 Cupid

*In red chalk*5 $\frac{5}{8}$ in. by 3 $\frac{5}{8}$ in.*Batsford** * From the collections of N. Lanieri (small star), R. Udney, and T. Banks, R.A. 2. 0.0

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

- 106 The Mystical Marriage of St. Catharine

*Bistre touched with white*10 $\frac{1}{8}$ in. by 7 $\frac{3}{4}$ in. 10. 0

* * From the collection of Christina, Queen of Sweden (?).

FRANCESCO MAZZUOLA—PARMIGIANINO.

1503-1540.

- 107 A Girl carrying a vase on her head

Mathew Red chalk7 $\frac{7}{8}$ in. by 4 $\frac{1}{8}$ in. 15. 0

* * From the collection of N. Hone, R.A.

COPY FROM PARMIGIANINO.

- 108 Three Amorini and a group of Saints

Wilson Sepia, pen and wash8 in. by 5 $\frac{1}{2}$ in. 18. 0

COPY FROM PARMIGIANINO.

109 Six Heads

*In black chalk**Passed* $3\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

SCHOOL OF PARMIGIANINO.

18.0 110 Thirteen Female Heads

*Sepia, pen and wash**Sir. H. Wilson* $5\frac{1}{8}$ in. by $9\frac{3}{4}$ in.

SCHOOL OF PARMIGIANINO.

10.0 111 Nude Youth with a scroll

*Black chalk on grey paper**Slungard* $11\frac{1}{4}$ in. by $4\frac{5}{8}$ in.

* * * From the collection of J. Richardson, junr.

IMITATION OF PARMIGIANINO.

10.0 112 A Nude Man and a horse's head

*Pen-and-ink on yellowish paper**Matthew* $6\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

* * * From the collection of Sir J. Reynolds, P.R.A.

BARTOLOMMEO PASSEROTTI.

c. 1530-1592.

113 Studies of Heads, a nude figure, etc.

4.5.0

*Pen and bistre on grey paper**Tregaskes* $12\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

* * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

PIETRO VANNUCCI—PERUGINO.

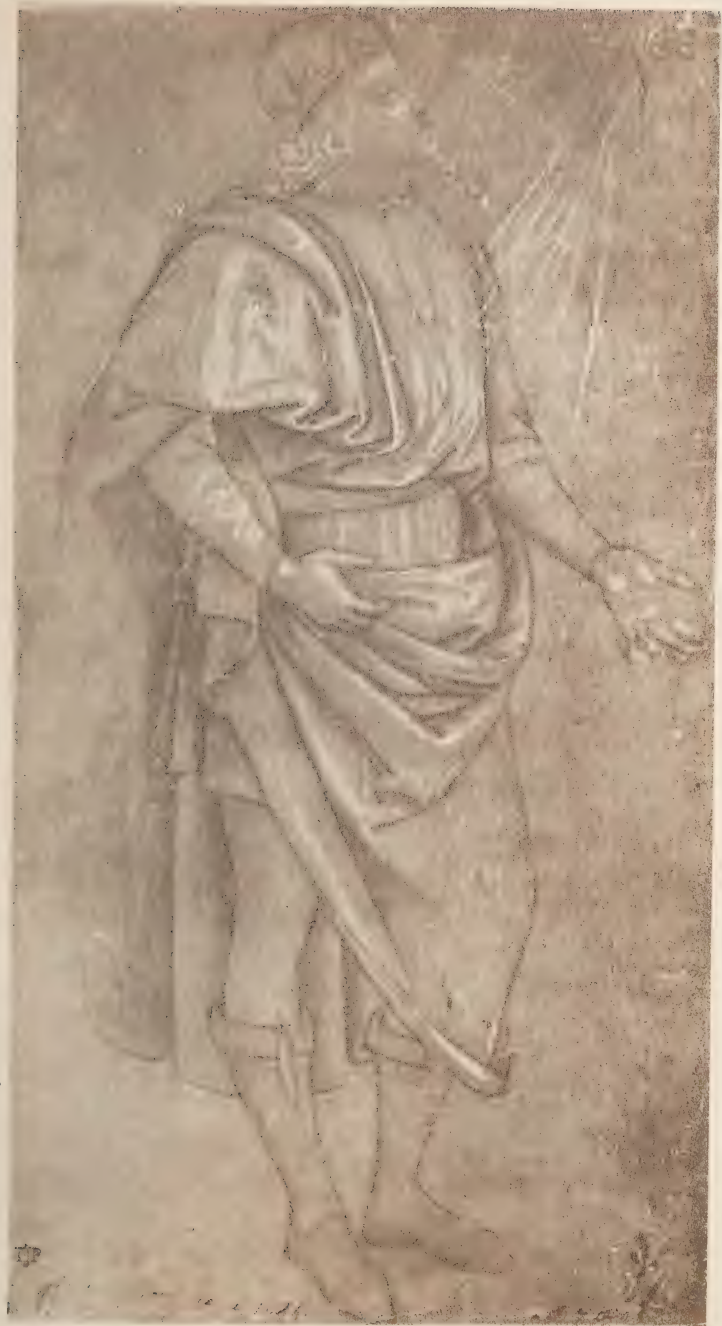
1446-1523.

114 Study of a Young Man in the dress of the time, looking upward, with his left hand extended towards rays of light

48.0.0

Silver-point on greenish paper, heightened with white $10\frac{1}{2}$ in. by 5 in.* * * From the collection of T. Banks, R.A. *Daniell. 7.*

[See ILLUSTRATION.]



No. 114



No. 115



No. 116

PIETRO VANNUCCI—PERUGINO.

1446-1523.

- 115 An Angel flying, with chalice in hand, a composition of the Crucifixion

Sir A. Mond. Silver-point on toned paper, heightened with white 170. 0.0
8½ in. by 6 in.

* * * From the collection of T. Banks, R.A.

[See ILLUSTRATION.]

ANTONIO PISANELLO.

1397-1455.

- 116 Study of a Boar Pig; probably for the "Venator Intrepidus" reverse of the medal of Alfonso I of Naples, 1449, which it closely resembles

Agnew Pen and ink on vellum 3½ in. by 6½ in. 60.0.0

* * * Reproduced by the Vasari Society, Part V, 1909-10, No. 4.

[See ILLUSTRATION.]

POLIDORO CALDARA DA CARAVAGGIO.

Circa 1495-1543.

- 117 *Recto.* Studies for Christ Risen or Transfigured

Verso. Studies for Soldiers for a composition of the Resurrection, or Apostles for one of the Transfiguration

bolnaghi Pen and bistre 9 in. by 6¾ in. 20.0.0
for
B. M. * * * From the collections of N. Lanieri (small star), J. Richardson, senior, Sir J. Reynolds, P.R.A., and Baron Denon.

POLIDORO CALDARA DA CARAVAGGIO.

Circa 1495-1543.

- 118 *Recto.* Figures of Apostles and ornamental detail

Verso. Christ Risen or Transfigured. The Risen Christ.

" *for* Sketch of an Altar Piece, with the Resurrection or Transfiguration as its subject

Menheimer Pen and ink 9 in. by 6¾ in. 23.0.0
Companion sheet to the last

* * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

POLIDORO CALDARA DA CARAVAGGIO.

Circa 1495-1543.

3. 0.0 119 Two figures, an elderly man with a shield and a young man holding a sword-sheath standing on each side of an altar; from the antique

Bistre, pen and wash, heightened with white

5½ in. by 8¼ in. *Agnew*

- * * * From the collections of J. Richardson, senr., Sir J. Reynolds, P.R.A., and T. Banks, R.A.

POLIDORO CALDARA DA CARAVAGGIO.

circa 1495-1543.

2. 10.0 120 The Invention of the Cross by St. Helena; fragment of a larger composition

Bistre, pen and wash

9⅞ in. by 7⅝ in. *Batson*

- * * * From the collections of J. Richardson, junior, J. Barnard and T. Banks, R.A.

POLIDORO CALDARA DA CARAVAGGIO.

circa 1495-1543.

3. 0.0 121 Combat of Horsemen

Sepia, pen and wash, touched with red

4⅝ in. by 6 in. *Agnew*

- * * * From the collection of J. Richardson, junior.

POLIDORO CALDARA DA CARAVAGGIO.

circa 1495-1543.

4. 10.0 122 Design for a Vase

Pen and ink on green paper shaded and heightened with white

5½ in. by 3¾ in. *Ricketson*

- * * * From the collection of W. Mayor.

POLIDORO CALDARA DA CARAVAGGIO.

circa 1495-1543.

1. 0.0 123 Design for an Ewer

Pen and ink with wash

13¾ in. by 6⅞ in. "

POLIDORO CALDARA DA CARAVAGGIO.

circa 1495-1543.

- 10.0 124 Design for an Ewer

Sepia, pen and wash on dark grey paper touched with white *

10⅞ in. by 4⅞ in.

POLIDORO CALDARA DA CARAVAGGIO.

circa 1495-1543.

125 Design for an Ewer

Legashus *Bistre on grey paper touched with white* $5\frac{3}{4}$ in. by $3\frac{3}{8}$ in. 15.0

GIOVANNI NANNI DA UDINE.

1487-1564.

Sketch of Antique Ornament

Bistre, pen and wash $4\frac{1}{8}$ in. by 3 in.

* * * From the collections of Sir J. Reynolds, P.R.A. and T. Banks, R.A.

* * * Two on one mount.

ATTRIBUTED TO POLIDORO CALDARA DA CARAVAGGIO.

circa 1495-1543.

126 The Judgment of Paris, from an antique relief; on the back is

Richetou written:—"fragment d'un Bas Relief antique de la Villa Medici transporté à Florence en 1788. Représentant le Jugement de Paris," and below:—"No. 50 polidor de Caravage, Rapporté d'Italie" 2.00

Sepia, pen and wash $6\frac{1}{2}$ in. by 15 in.

Does not appear to have any of the characteristics of the Roman School; possibly North Italian.

JACOPO CARRUCCI DA PONTORMO.

1494-1552.

127 Half-length Figure of a Man; probably the Prodigal Son

Howard *Bistre, pen and wash* $7\frac{1}{2}$ in. by $5\frac{3}{4}$ in. * * * From the collections of Sir P. Lely, Earl Spencer, and B. Grahame, 1878. 1.00

JACOPO CARRUCCI DA PONTORMO.

1494-1552.

128 Mater Dolorosa

bolnaghi *Red chalk* $8\frac{1}{8}$ in. by $4\frac{1}{4}$ in. * * * From the collections of J. Richardson, senior, Sir J. Reynolds, P.R.A. and T. Banks, R.A. 6.00

SCHOOL OF GIOVANNI FRANCESCO BARBIERI—GUERCINO.

1591-1666.

2. o. o

129 Charity

*Red chalk*7 in. by $8\frac{1}{8}$ in. *Agnes*

* * * From the collections of R. Udney and T. Banks, R.A.

JACOPO CARRUCCI DA PONTORMO.

1494-1552.

23. o. o

130 Study of a Youth reclining

Charcoal $6\frac{1}{4}$ in. by $10\frac{7}{8}$ in. *Black*

* * * From the collection of B. Grahame, 1878.

SCHOOL OF JACOPO CARRUCCI DA PONTORMO.

1494-1552.

2. o. o

131 The Entombment of Christ

Pen and ink touched with blue wash $7\frac{3}{8}$ in. by $7\frac{7}{8}$ in. *Leggishu*

JACOPO CARRUCCI DA PONTORMO.

1494-1552.

5. o. o

132 The Man of Sorrows

Bistre, pen and wash $8\frac{1}{8}$ in. by $5\frac{3}{8}$ in. *Moore*

GIOVANNI ANTONIO LICINIO DA PORDENONE.

1483—1538-9.

133 Susanna and the Elders before Daniel

Bistre, pen and wash, heightened with white, on grey paper

15 in. by 22 in.

24. o. o

Design for the picture described by Ridolfi, in his life of Agnes
 Pordenone (*Vite de' Pittori*, 2nd edition, Padua, 1835,
 Vol. I, p. 148). The description corresponds with the
 drawing in every particular.

* * * From the collections of Paul Sandby, R.A. and T. Banks, R.A.

GIOVANNI ANTONIO LICINIO DA PORDENONE,

1483—1538-9.

- 134 Landscape composition; in the foreground figures seated on the ground playing a game, others looking on; the road on which they are seated winds away over a hill in the background; rocks and trees on the left

Pen and bistre

5½ in. by 8 in.

Compare the drawing reproduced by the Vasari Society, Part II, 10.

GIOVANNI ANTONIO LICINIO DA PORDENONE.

1483—1538-9.

- 135 The Adoration of the Shepherds

Bistre, pen and wash on grey paper

10¼ in. by 9¼ in.

* * * From the collections of R. Udney and T. Banks, R.A.

FRANCESCO PRIMATICCIO.

1504-1570.

- 136 Design for a portion of a frieze; a Sea-bull on the left—then Leda and the Swan treated as a decoration

Bistre, pen and wash

4¼ in. by 13 in.

* * * From the collections of J. Richardson, junior, Sir J. Reynolds, P.R.A. and T. Banks, R.A.

RAFFAELLO SANZIO.

1483-1520.

- 137 *Verso and Recto*. Sketches of a Man in armour; also a *putto*, probably a study for the infant Christ, and part of a figure leaning forward, apparently added by another hand; the inscription is in Raphael's writing

Pen and ink

8¾ in. by 6½ in.

[Catalogue of the Raphael Collection in the Royal Library at Windsor, 1876, p. 317, No. XXXII].

COPY FROM RAFFAELLO.

- 138 Madonna and Child

Pen and ink

5¾ in. by 3¼ in.

* * * From the collections of N. Lanieri (small star), R. Udney, and T. Banks, R.A.

COPY FROM RAFFAELLO.

- 139 Study for the Entombment; from a drawing at Oxford *Boenius*
 10 . 0 Pen and ink 10 $\frac{3}{8}$ in. by 7 in.
 * * From the collections of T. Banks, R.A. and Baron de Triqueti.

COPY FROM RAFFAELLO.

- 2 . 5 . 0 140 The Virgin and Child; from a picture resembling the *Madonna della Torre*
Red chalk *Mackay*
 10 $\frac{1}{4}$ in. by 8 $\frac{1}{2}$ in.
 * * From the collections of R. Udney and T. Banks, R.A.

COPY FROM RAFFAELLO.

- 1 . 0 . 0 141 Isaiah; from the fresco in the church of Sant' Agostino, Rome
Red chalk 16 $\frac{1}{8}$ in. by 10 $\frac{3}{8}$ in.
 * * From the collections of R. Udney and T. Banks, R.A. *Moore*

IMITATION OF RAFFAELLO.

- 10 . 0 142 Two Prophets and an Angel; based upon the fresco of the Sibyls in Santa Maria della Pace, Rome
Red chalk 15 $\frac{3}{8}$ in. by 10 $\frac{3}{8}$ in.
 * * From the collections of R. Udney and T. Banks, R.A. "

SCHOOL OF RAFFAELLO.

- 15 . 0 . 0 143 The Nativity
Brush and bistre heightened with white on greenish paper *Batford*
 21 $\frac{5}{8}$ in. by 16 $\frac{1}{2}$ in.
 * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

SCHOOL OF RAFFAELLO.

- 6 . 0 . 0 144 The Last Supper
Bistre wash on brown paper 9 $\frac{3}{4}$ in. by 15 $\frac{7}{8}$ in. "
 * * From the collections of J. Barnard, T. Banks, R.A., and Baron de Triqueti.

SCHOOL OF RAFFAELLO.

- Blumgard 145 The Adoration of the Shepherds; carried out so as to form a complete picture, with full chiaroscuro. On the back is written: "Differends de devotion et autres. Van Dick." 1. 15. 0
Bistre, pen and wash over black chalk heightened with white
 15½ in. by 10½ in.

* * * From the collection of T. Banks, R.A.

SECOND DAY'S SALE.

THE FOLLOWING, FROM 146 TO 159, ARE ROMAN SCHOOL.

Circa 1500-1550.

- | LOT | | |
|-----------|---|--|
| 10 . 0 | 146 Studies of Antique Figures, Helmets, etc.
<i>Bistre, pen and wash</i> | 8 in. by 10 $\frac{3}{4}$ in. <i>Mathew</i> |
| | * * From the collection of T. Banks, R.A. | |
| 1 10.0 | 147 Part of a Composition of a Battle with Elephants
<i>Bistre and indian ink on brown paper</i> | 11 $\frac{5}{8}$ in. by 10 $\frac{7}{8}$ in. <i>Satsfor</i> |
| | * * From the collections of J. Richardson, junior, Sir J. Reynolds, P.R.A., and T. Banks, R.A. | |
| 2 . 0.0 | 148 The Flagellation of Christ
<i>Ink, pen and wash on brown paper</i> | 6 $\frac{3}{8}$ in. by 7 $\frac{5}{8}$ in. <i>Adams</i> |
| | * * From the collection of T. Banks, R.A. | |
| 3 . 0 . 0 | 149 <i>Recto and Verso</i> : Studies of Antique Grotesque Ornament
<i>Sepia, pen and wash</i> | 15 $\frac{7}{8}$ in. by 10 $\frac{3}{8}$ in. <i>Holmes</i>
<i>Offenhein</i> |
| 15 0 | 150 A Lion devouring a horse ; sketch from a group of sculpture
<i>Ink and wash on deeply tinted brown paper</i> | 8 $\frac{1}{2}$ in. by 7 $\frac{1}{4}$ in. <i>Tomalin</i> |
| 1 . 4 . 0 | 151 A Combat of Roman Soldiers
<i>Pen and ink with sepia wash</i> | 6 in. by 10 $\frac{1}{8}$ in. <i>Mathew</i> |
| | * * From the collection of W. Young Ottley. | |
| 1 . 5 . 0 | 152 <i>Recto and Verso</i> : Studies of Antique Grotesque Ornament
and Figures
<i>Sepia, pen and wash</i> | 6 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in. <i>Gregory</i> |
| 1 . 3 . 0 | 153 Studies of Antique Grotesque Ornament
<i>Sepia, pen and wash</i> | 15 $\frac{3}{4}$ in. by 10 $\frac{3}{8}$ in. <i>Tomalin</i> |

XVIth Century.

154 Design for a Ceiling in grotesque style

*Sepia, pen and wash*12 $\frac{7}{8}$ in. by 13 $\frac{5}{8}$ in.

Adami

Reproduced in facsimile by C. M. Metz, 1790, as the work of Giovanni Nanni da Udine. 5. 5. 0

* * From the collections of Christina Queen of Sweden, Padre Resta, Monsignore Marchetti, Lord Somers and Sir J. Reynolds, P.R.A.

XVIth Century.

155 A Group of draped Figures

*Sepia wash on tinted brown paper*7 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in.

Jebb

1. 10. 0

* * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

XVIth Century.

156 The Crouching Venus; study from a statue

*Pen and bistre*3 $\frac{3}{4}$ in. by 2 $\frac{3}{4}$ in.

Moore

* * From the collection of T. Banks, R.A.

1. 15. 0

XVIth Century.

Study of a Male Figure

*Pen and bistre*7 $\frac{1}{4}$ in. by 5 $\frac{3}{8}$ in.

* * From the collections of Padre Resta, Monsignore Marchetti, Lord Somers and T. Banks, R.A.

Two on one mount.

XVIth Century.

157 Ganymede and the Eagle; study from the antique statue

*Bistre, pen and wash*12 in. by 7 $\frac{3}{8}$ in.

Malin

1. 10. 0

XVIth Century.

158 Apollo, the Muses and Minerva; a frieze

*Pen and ink on brownish paper*5 $\frac{1}{8}$ in. by 18 $\frac{3}{4}$ in.

Lami

* * From the collections of Sir P. Lely, J. Richardson, junior, C. Rogers and T. Banks, R.A. 3. 0. 0

XVIth Century.

159 The Virgin and Child; study for a miniature

*Water-colours, principally blue and red*8 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in.

Key

6. 10. 0

GIULIO PIPPI—ROMANO.

1493-1546.

- 5.10.0 160 A sheet with six drawings of ornamental and architectural details from the antique: *Adami*
1. A capital of a pilaster with sphinxes $4\frac{5}{8}$ in. by $4\frac{5}{8}$ in.
 2. Half capital of a column, with rams at the angles and a sphinx above $4\frac{5}{8}$ in. by $4\frac{5}{8}$ in.
 3. Base of a column, with details of ornament; below is written: "Bassa a Colonna a Mātua" 3 in. by $4\frac{5}{8}$ in.
 4. Part of a frieze: a griffin in a scroll, with small mask in centre 3 in. by $4\frac{5}{8}$ in.
 5. Angle of a pedestal, with winged female figures terminating in a foliated scroll $4\frac{5}{8}$ in. by $4\frac{5}{8}$ in.
 6. Arched front of a tomb or stele, with three satyrs supporting the architrave $4\frac{5}{8}$ in. by $4\frac{5}{8}$ in.
- Bistre, pen and wash*
- Beautifully mounted by Mariette on his usual blue mount, with a label below on which is written: "Julii Romani," and, on either side: "Olim Pet. Lely postea P. Crozat nunc P. J. Mariette, 1741"
- * * * From the collection of Sir P. Lely, P. Crozat, and P. J. Mariette.

GIULIO PIPPI—ROMANO.

1493-1546.

- 1.15.0 161 Design for a salt-cellar; a shell supported by three nymphs seated on dolphins 5 in. by $6\frac{1}{2}$ in. *Moore*
- * * * From the collections of Sir P. Lely, J. Richardson junior, and Sir J. C. Robinson.

GIULIO PIPPI—ROMANO.

1493-1546.

- 6.10.0 162 The Forge of Vulcan $11\frac{1}{8}$ in. by $10\frac{1}{4}$ in. *Batsford*
- Pen and ink*
- * * * From the collection of B. Grahame.

GIULIO PIPPI—ROMANO.

1493-1546.

- 2.10.0 163 Mythological subject *Blumgard*
- Bistre, pen and wash* $7\frac{3}{8}$ in. by $8\frac{1}{2}$ in.
- * * * From the collection of T. Banks, R.A.

GIULIO PIPPI—ROMANO.

1493-1546.

164 Diana

Lomalin Sepia wash8 in. by $6\frac{1}{8}$ in.

* * * From the collection of T. Banks, R.A.

1. 0.0

GIULIO PIPPI—ROMANO.

1493-1546.

165 Design for a boat-shaped vessel, about 1542-6

Richeton Pen and ink and sepia wash $6\frac{7}{8}$ in. by $10\frac{3}{8}$ in.

* * * From the Mantuan book of designs.

4. 10.0

GIULIO PIPPI—ROMANO.

1493-1546.

166 Design for a lamp, about 1542-6

Agnew Pen and ink and sepia wash $7\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

* * * From the Mantuan book of designs.

10.0

GIULIO PIPPI—ROMANO.

1493-1546.

167 Satyric Mask

" Pen and ink

 $2\frac{1}{4}$ in. by $2\frac{1}{2}$ in. triangular shape

* * * From the collection of Sir J. Reynolds, P.R.A.

15.0

GIULIO PIPPI—ROMANO.

1493-1546.

Bacchic Mask

Black chalk touched with red

 $5\frac{1}{2}$ in. by $6\frac{7}{8}$ in.

* * * From the collection of T. Banks, R.A.

Two on one mount.

GIULIO PIPPI—ROMANO.

1493-1546.

168 Design for a sarcophagus

Borenius Bistre, pen and wash7 in. by $14\frac{1}{2}$ in.

* * * From the collection of T. Banks, R.A.

2. 0.0

GIULIO PIPPI—ROMANO.

1493-1546.

- 2 . 5 . 0 169 A Triton. Designed for a triangular panel. Replica of a drawing in the Academy at Venice; another repetition is in the Royal collection at Dresden *Adami*
Bistre, pen and wash 8 in. by $7\frac{3}{8}$ in. at widest part

GIULIO PIPPI—ROMANO.

1493-1546.

- ~~1 . 0 . 0~~ Decorative panel: Cupids and a mask
Sepia, pen and wash 4 in. by $9\frac{1}{4}$ in.
Two on one mount.

GIULIO PIPPI—ROMANO.

1493-1546.

- 170 Decorative panel: Mask and two cupids *Agnew*
 1 . 0 . 0 *Pen, ink and sepia wash* $3\frac{3}{4}$ in. by $9\frac{1}{4}$ in.
 * * From the collection of T. Banks, R.A.

ATTRIBUTED TO SALVATOR ROSA.

1615-1673.

- 171 Sketch of a seated youth
 1 . 10 . 0 *Bistre, pen and wash* 3 in. by $2\frac{7}{8}$ in.
 * * From the collections of R. Houlditch, and T. Banks, R.A. *Markay*

ORAZIO SAMMACCHINI DA BOLOGNA.

1532-1577.

- 172 Group of armed horsemen
 5 . 0 . 0 *Bistre, pen and wash on brownish paper* 11 in. by $7\frac{1}{8}$ in.
 * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A. *Agnew*

ANDREA D'AGNOLO DEL SARTO.

1486-1531.

- 173 Study of drapery for the kneeling figure on the left in the picture of the Marriage of St. Catherine in the Dresden Gallery *Colnaghi*
 10 . 0 . 0 *Black chalk* $10\frac{1}{2}$ in. by 12 in.
 * * From the collections of R. Udney, and T. Banks, R.A.





No. 174

LUCA SIGNORELLI.

Circa 1441-1523.

- 174 Studies from the nude, apparently for a group of demons for one of the great frescoes in the Duomo of Orvieto. This group, however, does not appear in any of the frescoes. The study looks like a first thought for the group of figures in the half-lunette on the right-hand side of the door, as one of the figures appears there, but reversed, and there is also a figure holding a book, but in a different position

Agnew

400. 0. 0

Charcoal

14 in. by 11 $\frac{1}{8}$ in.

A very characteristic drawing, believed to be the only one still remaining in a private collection. [Burlington Fine Arts Club; Exhibition of Works of Luca Signorelli, 1893, No. 112].

* * * From the collections of N. Hone, R.A., Sir J. Reynolds, P.R.A., and T. Banks, R.A.

[See ILLUSTRATION.]

GIOVANNI ANTONIO BAZZI—SODOMA.

1477 (?) - 1549.

- 175 *Recto*. Three nude figures. These do not seem to form any connected composition. *Verso*; a slight sketch of a horse in black chalk

Langton Douglas

21. 0. 0

Red chalk

9 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.

* * * From the collection of B. Grahame, 1878.

GIOVANNI ANTONIO SOGLIANI.

1492-1544.

- 176 The Risen Christ

1. 5. 0

offe

Black chalk

8 $\frac{7}{8}$ in. by 7 $\frac{1}{16}$ in.

GIUSEPPE RIBERA—SPAGNOLETTA.

1588-1652.

- 177 Nude Nymph and Satyr

Pen and indian ink

6 $\frac{7}{8}$ in. by 10 $\frac{1}{4}$ in.

agnew

* * * From the collection of W. Mayor.

4. 0. 0

GIOVANNI BATTISTA TIEPOLO.

1696-1770.

- 178 Sketch of a picturesque house

Sepia, pen and wash

10 in. by 6 $\frac{1}{2}$ in.

Markay

* * * From the collection of Alphonse Legros.

30. 0. 0

GIOVANNI BATTISTA TIEPOLO.

1696-1770.

- 36.0.0 179 (a) The wall of a house $6\frac{5}{8}$ in. by $10\frac{5}{8}$ in. *Agnes*
 (b) A shed covered with thatch, and a well 6 in. by $9\frac{3}{4}$ in.
Indian ink, pen and wash
 * * From the collection of Alphonse Legros
Two on one mount.

JACOPO ROBUSTI—TINTORETTO.

1518-1594.

- 26.0.0 180 *Recto and Verso.* Studies from a group of sculpture of Samson and a Philistine, by Michel Angelo; other Drawings, by Tintoretto, of the same group in the same style are in the Library of Christ Church, Oxford
Black and white chalk on grey paper $16\frac{1}{2}$ in. by $10\frac{1}{2}$ in.
 * * From the collection of B. Grahame, 1878. *Agnes*

JACOPO ROBUSTI—TINTORETTO.

1518-1594.

- 50.0.0 181 Jupiter seated on an eagle, holding a thunderbolt in his hand; design for a ceiling $13\frac{3}{8}$ in. by $8\frac{7}{8}$ in.
 * * From the collections of Sir J. Reynolds, P.R.A., and B. Grahame, 1878. *Agnes*
 [See ILLUSTRATION.]

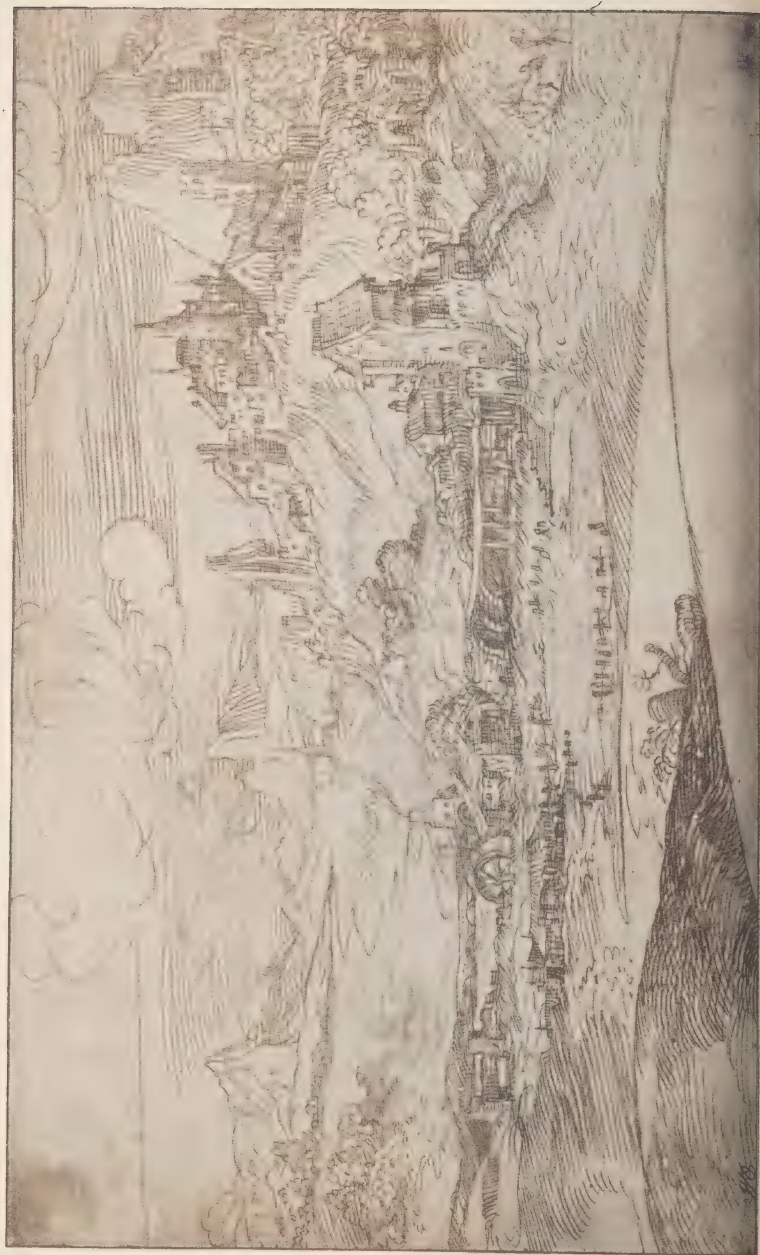
TIZIANO VECELLIO.

1476-7—1577.

- 18.0.0 182 St. Jerome. He lies back on a rock in his cave, his right hand raised towards heaven, and his left hand rests on the ground holding a stone. Before him, on his right, are a book and a skull, and the cross seen against the light coming in at the entrance to the cave. Late work of the Master
Pen drawing, boldly touched with white, on rough brownish paper $11\frac{5}{8}$ in. by $15\frac{1}{2}$ in. *Agnes*
 * * From the collection of Giuseppe Vallardi.



No. 181



TIZIANO VECELLIO.

1476-7—1577.

- 183 A Mountainous Landscape with a town and castle on a hill to the right. Between the hill and some buildings in the near middle distance, a stream rushes down and flows over a weir below a wooden bridge, connecting these buildings with a water-mill, which stands on the point where the stream falls into a river flowing under a bridge of four stone arches. The combined streams flow away to the left in a broad cascade. There is another bridge, roofed, between two towers over a branch of the main stream to the left. Picturesque buildings on piles stand in the stream. Beyond are the precipitous peaks of the Dolomite Alps

*Pen and bistre*7 $\frac{5}{8}$ in. by 12 $\frac{1}{2}$ in.

- * * * From the collections of P. J. Mariette, Count Moritz Von Fries, Sir T. Lawrence, P.R.A., W. Esdaile, and C. S. Bale. [Woodburn, Lawrence Catalogue VIII, May, 1836, no. 85].

[See ILLUSTRATION.]

TIZIANO VECELLIO.

1476-7—1577.

- 184 Landscape with a village and a valley

*Sepia, pen and wash*13 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in.

15. 0. 0

TIZIANO VECELLIO.

1476-7—1577.

- 185 Copy of Albert Dürer's woodcut of The Nativity (Bartsch, VII, 85)

*Pen and bistre*12 $\frac{1}{8}$ in. by 9 in.

- * * * From the collections of R. Udney and T. Banks, R.A.

18. 0. 0

A companion copy of the woodcut of the Repose in Egypt (Bartsch, VII, 90), was also in the Banks collection and subsequently in that of Baron de Triqueti.

TIZIANO VECELLIO.

1476-7—1577.

- 186 Back of a draped male figure

*Black chalk*9 $\frac{1}{8}$ in. by 7 $\frac{1}{8}$ in.

- * * * From the collection of T. Banks, R.A.

44. 0. 0

GIOVANNI NANNI DA UDINE.

1487-1564.

- 80 .0 .0 187 Design for a decoration in the style of the antique. A central stem with a medallion in the centre rises from the bottom to the top, and is flanked by two pedimented structures or frames, in each of which is a group of figures worshipping Minerva on the right, and apparently Apollo on the left. Above and below are horses prancing under arched pergolas, suspended trophies, numerous festoons, foliated arches, medallions, birds and other ornamental forms in the style of the paintings of Nero's house, symmetrically arranged to form the composition

B.M.

Pen and bistre, finished in water-colours in bright and delicate tints

7½ in. by 9 in.

On Mariette's usual tasteful blue mount, with an escutcheon below, on which is the inscription: "Joannes Udinensis."

Reproduced by the Vasari Society, Part VI, 1910-11, no. 9.

* * * From the collections of P.-J. Mariette, Count Moritz Von Fries, Marquis de Lagoy, Sir T. Lawrence, P.R.A., and W. Russell, 1884.

[See ILLUSTRATION.]

GIOVANNI NANNI DA UDINE.

1487-1564.

- 76 .0 .0 188 Design for a decoration in the style of the antique. In the centre under an arched canopy is a figure of Fame with a trumpet and a branch, apparently of lilies. Two terminal figures support the canopy. On the left is a female figure seated under a drapery disposed as a sort of tent, warming her hands at a fire, possibly symbolical of Winter. On the right is a terminal figure of Nature with arms extended, holding an infant on each arm, with a stag on each side of her, possibly representing the fecundity of Summer. Above the canopy are various figures, satyrs and grotesques disposed symmetrically, holding up curtains and cords in loops. A winged sphinx on each side supports an architectural frame-work enclosing the whole. Below, forming a stylobate, are three escutcheons. Those to the right and left have reclining figures in ovals. The central one has a mask in a square, and two satyrs bound on each side

offenheimer

Bistre and pen and wash 9¾ in. by 9 in.

* * * From the collections of the Marquis de Lagoy and W. Russell, 1884.



PERINO BUONACORSI DEL VAGA.

1499-1547.

189 Two friezes or panels on one mount :

(a) Ariadne in her car, surrounded by satyrs and nymphs

(b) Female Tritons and nymphs, one seated on a dolphin. A

boy is seated astride the fish-tail of one of the Tritons.

Other heads appear in the background. At both ends of each panel is a pilaster : half nymph, half console

*Bistre, pen and wash*each $2\frac{3}{4}$ in. by 5 in.

* * From the collections of Christina, Queen of Sweden (?), and T. Banks, R.A.

Two on one mount.

PERINO BUONACORSI DEL VAGA.

1499-1547.

190 Bacchanalian Procession and Landscape

Bistre, pen and wash $7\frac{5}{8}$ in. by $12\frac{3}{8}$ in.

* * From the collection of W. Mayor.

PERINO BUONACORSI DEL VAGA.

1499-1547.

191 A Sacrifice to Diana

Pen and bistre $9\frac{1}{8}$ in. by $7\frac{7}{8}$ in.

PERINO BUONACORSI DEL VAGA.

1499-1547.

192 Four Studies on one mount :

(a) Head of an Eagle

Pen and ink $3\frac{5}{8}$ in. by $3\frac{5}{8}$ in.

* * From the collections of P. H. Lankrink and T. Banks, R.A.

(b) A Lioness

In yellowish brown wash $1\frac{7}{8}$ in. by $2\frac{7}{8}$ in.

* * From the collections of P. H. Lankrink and T. Banks, R.A.

(c) Cupid and Pan ; design for a jewel

*Pen and ink*circle, diam. $2\frac{1}{4}$ in.

* * From the collection of T. Banks, R.A.

(d) Cupid and ornamental detail

Bistre, pen and wash $3\frac{7}{8}$ in. by $2\frac{1}{4}$ in.

* * From the collections of Christina, Queen of Sweden (?), J. Richardson, junr., and T. Banks, R.A.

Four on one mount.

PERINO BUONACORSI DEL VAGA.

1499-1547.

- 4.0.0 193 Two Cupids with a Cardinal's coat-of arms *Colnaghi*
In brown chalk 6 $\frac{3}{8}$ in. by 10 $\frac{1}{8}$ in.
Oppenheimer * * From the collections of J. Richardson, junr., Sir J.
 Reynolds, P.R.A., J. Barnard, and T. Banks, R.A.

PERINO BUONACORSI DEL VAGA.

1499-1547.

- 5.0.0 194 Sketch from an Antique Relief
Bistre, pen and wash 2 in. by 7 $\frac{1}{2}$ in.
 * * From the collection of Sir J. Reynolds, P.R.A. *Agnew*

PERINO BUONACORSI DEL VAGA.

1499-1547.

- 2.0.0 195 Jupiter, Sketch from an Antique Relief
Pen and wash on grey paper 4 $\frac{3}{4}$ in. by 4 $\frac{1}{4}$ in.
 * * From the collections of Sir J. Reynolds, P.R.A., and *Blumgard*
 T. Banks, R.A.

PERINO BUONACORSI DEL VAGA.

1499-1547.

- 2.0.0 196 A Swan
Pen and ink with sepia wash 5 $\frac{5}{8}$ in. by 6 $\frac{1}{8}$ in. *Tomal*
 * * From the collections of Sir J. Reynolds, P.R.A., and
 T. Banks, R.A.

PERINO BUONACORSI DEL VAGA.

1499-1547.

- 9.0.0 197 St. Augustine *Richeton*
Pen and bistre, touched with white
Lunette-shaped, 6 $\frac{5}{8}$ in. by 10 $\frac{7}{8}$ in.
 * * From the collection of Earl Spencer.

PERINO BUONACORSI DEL VAGA.

1499-1547.

- 23.0.0 198 St. John the Evangelist *Agnew*
Pen and bistre, touched with white on grey paper
 11 $\frac{1}{8}$ in. by 10 $\frac{1}{4}$ in.
 * * From the collection of W. Mayor.

FRANCESCO VANNI.

1563-5—1609-10.

- 199 The Assumption of a Saint, possibly Saint Catherine

In brown chalk

7½ in. by 5 in.

** From the collections of T. Hudson and T. Banks, R.A.

VENETIAN SCHOOL.

Late XVIth Century.

- 200 The Marriage at Cana

Black chalk, pen and wash

10⅞ in. by 15¾ in.

** From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

SCHOOL OF PAOLO CALIARI—VERONESE.

1528-1588.

- 201 The Repose on The Flight into Egypt

Pen and grey wash

9½ in. by 8 in.

** From the collection of Sir J. Reynolds, P.R.A.

JACOPO VIGNALI.

1592-1664.

- 202 Portrait of Andrea Quaratesi

Black chalk

18¼ in. by 14¼ in.

** From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

TIMOTEO DELLA VITE.

1467-9—1523.

- 203 Continenence of Scipio

Powerful study of figures outlined with the pen

2. 10. 0

10¾ in. by 17 in.

** From the collections of J. Richardson, junior, Sir J. Reynolds, P.R.A., and T. Banks, R.A.

DANIELE RICCIARELLI DA VOLTERRA.

1509-1566.

- 204 The Descent from the Cross ; first sketch for the Altar-piece in the Church of the Trinità de' Monti at Rome.

Possibly a sketch by Michel Angelo himself for his pupil to work from.

Bistre, pen and wash

11¾ in. by 9 in.

** From the collection of T. Banks, R.A.

FRENCH SCHOOL.

FRANCOIS BOUCHER.

1703-1770.

c. 8.0

205 Study of a Plant, for a foreground

Bold study in black and red chalk on tinted grey paper

11½ in. by 17⅞ in.

Langton Douglas

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

160.0.0

206 Landscape Composition ; Eveningsky ; Sea in the distance ; on the left a wooded hill, on which is a temple with a low dome ; on the right a lower wooded hill ; a group of two trees forms the central feature, and more to the front on the left are the angle columns of a portico and four figures ; one with a crown on his head is pointing towards the distance ; the other three are in armour, one being a page ; a composition similar to this, but reversed, is in the *Liber Veritatis* :—Earlom's facsimiles, Vol. II, no. 179

Warm bistre and indian ink, on a slightly toned paper

6½ in. by 9 in.

Agnew

* * * From the collections of T. Hudson, R. Willett, and W. Esdaile.

[See ILLUSTRATION.]

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

145.0.0

207 Landscape Composition ; in the extreme distance on the left are a lake and hills ; nearer on the right is a ruined temple near the gate of a town, from which the ground slopes downwards across the picture to a river crossed by a bridge with many arches ; in the centre is a group of trees ; in the foreground is a flock of sheep tended by a shepherd with whom two figures are conversing

Pen and bistre washed with Indian ink, and touched with white

6½ in. by 8⅞ in.

Markey

On the back of the drawing, which unfortunately has been cut round, is the end of the following dedicatory inscription, in French and Italian, in Claude's own writing. A copy of the whole inscription, made before the paper was cut away, is pasted on to the back of the mount. "Al nostro Revd.





Lot 207—*continued*.

Monsr. mio Coll^{mo} il Sigr. Hendrico van Helmare *Cordetano dell Catedrale mio Sigr. a Roma ce 28 Mars 1663. Votre tres humble et aff. Serviteur Claudio Gillie dit le Lorrain.*" The words in italics are those which remain of the original. From a note on this drawing written by Mrs. Mark Pattison (Lady Dilke), June 21, 1883 :—"On referring to my notes I think there can be no doubt that the previous owner of your drawing was Henricus van Halmaele, Bp. of Ypres in 1672. When he came to Rome, in that year, Claude painted for him the 'Jacob wrestling with the Angel' (Lib. Ver. 181) of which you have the drawing. I may as well add that no one has hitherto identified this patron. I unearthed him. Gallia Cristiana, Vol. V, p. 319." See Liber Veritatis, Earlom's facsimiles, Vol. II, no. 169. The same subject, with a similar arrangement of trees, temple and figures, where it is called in the index "The meeting of Jacob and Rachel at the well." The painting is said to be at Antwerp. Reproduced in Earlom's Liber Veritatis, 1810, III, 73.

* * * From the collections of J. Richardson, junior, G. Hibbert, and W. Esdaile.

[See ILLUSTRATION.]

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

- 208 *Agnew* Landscape Composition; in the foreground Jacob wrestling with the Angel; trees on the left, and another group, most gracefully designed, under which is a group of women and children rather further to the right; and further to the right a bridge over a stream which appears again in the foreground; *320. 0-0* in the middle distance a pile of ruins on rising ground, and beyond this a river crossed by a bridge of numerous arches; a lake, or the sea, with hills beyond in the background; signed CLAVDIO IN^t. 16. ? 70

Pen and bistre washed with Indian ink and worked on with white

9½ in. by 14 in.

See Mrs. Mark Pattison's note on the previous drawing. Another version of the same composition is in the *Liber Veritatis* (Earlom, no. 181). The picture is in the Hermitage Gallery at Petrograd

* * * From the collections of Lord Hampden, W. Esdaile, and C. S. Bale.

[See ILLUSTRATION.]

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

- 70.0.0 209 Landscape Composition: a man and woman with goats, cattle, and a dog, are crossing a stream by a ford; on the further side of the stream a clump of trees and bushes makes a central mass; further back on a hill to the right is a castle, and to the left are distant hills and the sea or a lake; sky with clouds

Bateson

Bistre, pen and wash

circular, 6 in. diam.

* * From the collections of T. Dimsdale, W. Esdaile, and C. S. Bale.

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

- 350.0.0 210 *Recto* and *Verso* Landscape Composition; on the right, portion of a ruined temple and an open doorway in a wall; behind the columns of the temple a group of trees thrown forward to the middle of the picture; on the left trees, lightly sketched, with rugged peaks behind; in the centre middle distance buildings and trees; mountains in the distance; the sun low down in the centre; in the immediate foreground, Abraham sending forth Hagar and Ishmael from the door on the right. This composition is repeated on the reverse side, having evidently been traced through. There are some differences. The middle distance on the left—(now on the right)—and in the centre is more made out, and a group of goats has been added. This (the reverse drawing) is squared out for enlarging from, and is therefore that used for the painting. Another version of the same composition is in the *Liber Veritatis* (Earlom, no. 173). The picture is in the Old Pinacothek at Munich.

Pen and bistre washed with Indian ink $5\frac{3}{4}$ in. by $8\frac{1}{4}$ in.

* * * From the collections of A. Pond, R. Houlditch, B. West, P.R.A., W. Esdaile, Sir T. Lawrence, P.R.A., and C. S. Bale.
[Woodburn, Lawrence Catalogue, III, August, 1835, no. 21].

[See ILLUSTRATION.]

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

- 78.0.0 211 Two Studies from Nature on one mount
(a.) A mass of ruins on a hill-side, probably the Palatine at Rome



LOT 211---continued.

Pen and ink, broadly washed with sepia on grey paper

7½ in. by 9¼ in.

* * * From the collections of Sir T. Lawrence, P.R.A., W. Esdaile, The Rev. H. Wellesley, and T. L. Palgrave.

(b.) Part of the Island of the Tiber and the Ponte Quattro Capi

Pen and ink, washed with bistre on grey paper 5 in. by 10 in.

* * * From the collections of Count Moritz von Fries, Sir T. Lawrence, P.R.A., and W. Esdaile.

Woodburn, Lawrence Catalogue III, August, 1835, no. 4.

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

212 The Campo Vaccino

Agnew *Sepia, pen and wash*

5 in. by 7¼ in. 41 . 0 . 0

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

213 Studies of Forest Trees in full leaf

Bistre wash, touched with white on grey 16½ in. by 10½ in.

Markey * * * From the collections of Sir T. Lawrence, P.R.A., W. Esdaile, and Benoni White. 11-0-0

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

214 Study of a Tree in full leaf

Black chalk on brown paper, touched with white and dark pigment 15½ in. by 9¼ in.

Boennis * * * From the collection of W. Young Ottley. 11-0-0

CLAUDE GELLÉE—LE LORRAIN.

1600-1682.

215 Landscape with Tobias and the Angel

Bistre, pen and wash

7¼ in. by 10½ in.

Agnew * * * From the collections of Benjamin West, and Sir T. Lawrence, P.R.A. 155 . 0 . 0

FRENCH SCHOOL (?).

Early XVIIIth Century.

- 34 0.0 216 Head of a Youth smiling *Agnew*
Pencil sketch touched with red chalk 10 $\frac{1}{8}$ in. by 8 $\frac{1}{4}$ in.
 * * From the collection of T. Banks, R.A.

FRENCH SCHOOL.

XVIIIth Century.

- 6 0.0 217 Group of Male Heads *Markay*
Bistre wash on brown tinted paper 9 in. by 7 in.

FRENCH SCHOOL.

XVIIIth Century.

- 1.10.0 218 Group of Draped Figures *Agnew*
Sepia and brown chalk 6 $\frac{7}{8}$ in. by 5 $\frac{3}{8}$ in.
 * * From the collection of T. Banks, R.A.

FRENCH SCHOOL.

- 3.10.0 219 Head of a young girl in a cap *Batson*
Black chalk touched with white and red on grey paper 6 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in.
 * * From the collection of T. Banks, R.A.

FRENCH SCHOOL.

XVIIIth Century.

- 5.10.0 220 Seated figure of a lady *Batson*
Red and black chalk 8 $\frac{3}{8}$ in. by 5 $\frac{7}{8}$ in.

JEAN LOUIS ANDRÉ THÉODORE GÉRICAUT.

1791-1824.

- 5.0.0 221 A Bull Fight *Kingdon Douglas*
Pen and ink 8 in. by 12 $\frac{1}{8}$ in.
 * * From the collection of His de la Salle.

JEAN BAPTISTE HUET.

1740-1810.

- 10.0.0 222 Study of various objects in a barn: a sieve, a flail, and what
 appears to be a horse-collar doubled up, leaning on a bundle
 of straw; signed and dated *J. B. Huët, 1773* *Colnaghi*
Oppenheimer *Black and red chalk* 11 $\frac{3}{4}$ in. by 14 $\frac{5}{8}$ in.

JEAN BAPTISTE OUDRY.

1686-1755.

223 Study of a Rhinoceros

Black and white chalk on grey paper 11 in. by 17½ in.

Solway

* * From the collection of W. Mayor.

32 . 0 . 0

B.M.

NICHOLAS POUSSIN.

1593-1665.

224 Studies from antique reliefs: Two elephants, the angles of an altar, a chair, etc.

Langton
Douglas*Bistre, pen and wash* 10½ in. by 8 in.

Reproduced by the Vasari Society, Part VII, 1911-12.

21 . 0 . 0

No. 29, where the two elephants are said to be copied, is from an engraving of the Triumph of Julius Cæsar of the School of Mantegna. It is evidently a study from the same antique relief which Mantegna used for his Triumph.

* * From the collections of Count Moritz von Fries, Marquis de Lagoy, Sir T. Lawrence, P.R.A., and W. Russell, 1884.

NICHOLAS POUSSIN.

1593-1665.

225 Studies from antique reliefs: a tripod, a mirror, an altar, two figures showing costume, a *bullæ* as worn by boys, a *torques*, and a foot showing the sandal

Agnew

5 . 0 . 0

Bistre, pen and wash 10½ in. by 7 in.

* * From the collections of Count Moritz von Fries, Marquis de Lagoy, Sir T. Lawrence, P.R.A., and His de la Salle.

NICHOLAS POUSSIN.

1593-1665.

226 Studies from antique reliefs, showing figures, and the paraphernalia of a sacrificial ceremony; also two heads of barbarians on poles

Lungard

3 . 10 . 0

Bistre, pen and wash 13½ in. by 8¾ in.

NICHOLAS POUSSIN.

1593-1665.

227 Study from the antique altar which forms the base of the font in Siena Cathedral

Agnew

Bistre, pen and wash 8½ in. by 4½ in. 9 . 0 . 0

* * From the collections of Count Moritz von Fries, Marquis de Lagoy, Sir T. Lawrence, P.R.A., and His de la Salle.

NICHOLAS POUSSIN.

1593-1665.

- 10.0 228 Sketch of an antique statue of a comic actor *Blumgard*
Sepia, pen and wash 12 $\frac{1}{8}$ in. by 8 $\frac{1}{4}$ in.
 * * From the collections of Sir J. Reynolds, P.R.A., and T. Banks, R.A.

NICHOLAS POUSSIN.

1593-1665.

- H. 10.0 229 Studies from the reliefs on the column of Trajan *Colnaghi*
Pen and ink, with sepia wash 10 $\frac{1}{8}$ in. by 7 $\frac{1}{2}$ in.
Oppenheimer

NICHOLAS POUSSIN.

1593-1665.

- 34.0.0 230 Study of a group of figures for the picture of The Triumph of David, in the Dulwich Gallery
Bistre heightened with white on brown tinted paper *Agnew*
 8 $\frac{1}{2}$ in. by 8 $\frac{3}{8}$ in.
 * * From the collection of Paul Sandby, R.A.

NICHOLAS POUSSIN.

1593-1665.

- 5.0.0 231 (a) Judgment Scene, from an antique relief 6 $\frac{1}{4}$ in. by 5 $\frac{1}{4}$ in.
 (b) Generals on horseback with suppliants 5 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in.
Bistre, pen and wash *Borenius*
 * * From the collection of T. Banks, R.A.

Two on one mount.

COPY FROM NICHOLAS POUSSIN.

- 2.5.0 232 Christ at the Column, with the engraving
Sepia, pen and wash on grey paper and heightened with white 9 $\frac{5}{8}$ in. by 7 $\frac{5}{8}$ in.
Legras



No. 233

GERMAN, DUTCH AND FLEMISH SCHOOLS.

LUDOLF BAKHUYZEN.

1631-1708.

- 233 A Ship coming into Port; sailors mounting the shrouds to take in the main-topsail; signed *L. B.*

bolnaghi Pen and brown ink, shaded with indian ink 70 . 0 . 0
10 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in.

* * * From the collection of W. Mayor.

[See ILLUSTRATION.]

LUDOLF BAKHUYZEN.

1631-1708.

- 234 Coast Scene, with large man-of-war in the offing

Pencil and wash. 9 $\frac{1}{2}$ in. by 15 $\frac{7}{8}$ in.

Markay * * * From the collection of W. Mayor. 22 . 0 . 0

LUDOLF BAKHUYZEN.

1631-1708.

- 235 Sea-piece

bolnaghi Sepia, pen and wash 6 $\frac{5}{8}$ in. by 10 $\frac{3}{8}$ in. 11 . 0 . 0

LUDOLF BAKHUYZEN.

1631-1708.

- 236 A Man-of-War

Pen outline and wash 7 $\frac{1}{2}$ in. by 9 $\frac{7}{8}$ in. 17 . 0 . 0

* * * From the collection of J. Van Haacken.

CORNELIS BEGA.

1620-1664.

- 237 Peasants at Table

Blumgard Bistre wash 6 $\frac{1}{4}$ in. by 4 $\frac{1}{2}$ in. 4 . 0 . 0

HANS SEBALD BEHAM.

1500-1550.

- 238 The Return of the Prodigal Son

Langton Pen and ink, shaded with grey 2 $\frac{3}{8}$ in. by 3 $\frac{7}{8}$ in. 43 . 0 . 0

Douglas * * * From the collection of T. Banks, R.A.

PIETER BREUGHEL THE ELDER.

Circa 1525-1569.

- 175.0.0 239 A Study from Nature of some Water-mills. Above is written,
evidently by the artist himself, "Water-molen" *F. Daniell*
Pen drawing tinted with bistre and indigo $6\frac{1}{2}$ in. by $8\frac{7}{8}$ in.
* * From the Ellinckhuysen collection, Amsterdam, 1877.

HANS BURGKMAIR.

1473-1531.

- 46.0.0 240 Original Drawing for the Griffin that leads the Triumph of
Maximilian in the series of wood-engravings *Agnès*
Pen and ink $10\frac{1}{4}$ in. by $14\frac{1}{2}$ in.
* * From the Van Parijs collection, Amsterdam, 1878.

AELBERT CUYP.

1620-1691.

- 16.0.0 241 *Recto.* View of the Outskirts of a Town $4\frac{1}{4}$ in. by $14\frac{1}{2}$ in.
Verso. A large Chateau $4\frac{1}{4}$ in. by $14\frac{1}{2}$ in.
Pen and wash

CHRISTIAN WILHELM ERNST DIETRICH.

1712-1774.

- 3.0.0 242 A Group of Figures, in foreground an elder, and woman and
child with dog *Blumgard*
Pencil drawing $8\frac{3}{8}$ in. by $7\frac{1}{4}$ in.
* * From the collections of T. Banks, R.A., and Baron de
Triqueti.

ALBRECHT DÜRER.

1471-1528.

- 1580.0.0 243 Study for a Figure of Apollo; he holds a bow in his right
hand, and a globe in his left; the figure is a first study,
apparently from nature, for the more elaborate drawing in
the British Museum, but the movement of the figure is
much finer and easier in the present drawing, and the head
is nobler. In this drawing the light is from the left. In
the B. M. drawing it is shown as coming from the Sun in
Apollo's hand, much to the detriment of the figure
Colnaghi



No. 243



No. 244

LOT 243—*continued.*

Pen and ink

8 $\frac{3}{4}$ in. by 6 in.

Lippman, "Handzeichnungen von Albrecht Dürer XIV, 179 & XXIII, 233."

* * * From the collection of T. Banks, R.A.

[See ILLUSTRATION.]

ALBRECHT DÜRER.

1471-1528.

244 A Woman in the costume of the period, holding a sword ; study for a figure of St. Catherine

Pen and ink

6 $\frac{1}{2}$ in. by 3 in.

Reproduced by the Vasari Society, VI, 24.

Conway, Catalogue of Dürer Exhibition at Liverpool, 1910.

* * * From the collection of T. Banks, R.A.

[See ILLUSTRATION.]

ALBRECHT DÜRER.

1471-1528.

245 A Man lying on the ground, and a dragon followed by a hound.

Portion of a sheet of sketches, unfortunately cut down, and formerly pasted on to the back of the Apollo (no. 243)

Pen and ink

7 $\frac{1}{2}$ in. by 5 $\frac{3}{8}$ in.

* * * From the collection of T. Banks, R.A.

SCHOOL OF ALBRECHT DÜRER, POSSIBLY BY HANS SPRINGINKLEE.

First half of the XVIth Century.

246 A Sheet of Designs. At the top is a festoon, in the centre of

which is a vase, decorated with grapes and vine-leaves.

On the right is a fanciful column, and a cornice supported on a bracket. On the left is an admirable figure of a

winged boy playing on bag-pipes ; next is a naked boy, also winged, holding a string with a tassel at each end ; then two similar winged cherubs or cupids, one playing a mandoline, and the other a trumpet

Pen and ink, tinted with water-colour 7 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in.

* * * From the collection of T. Banks, R.A.

DUTCH SCHOOL.

XVIIIth Century.

5. 0. 0 247 A Landscape, with cottages by a river
Highly finished in pen and wash *Agnew*
6½ in. by 8¾ in.

ANTHONY VAN DYCK.

1599-1641.

12. 0. 0 248 The Adoration of the Shepherds
Drawn with the brush and washed with bistre and white,
on toned paper 6¾ in. by 9¾ in.
* * * From the collection of T. Banks, R.A.

ANTHONY VAN DYCK.

1599-1641.

7. 0. 0 249 Portrait Sketch of a Man with long pointed beard, holding a
book. There is an abbreviated signature in the lower
right-hand corner *Blumgard*
Pen and ink 7¼ in. by 6¼ in.
* * * From the collection of T. Banks, R.A.

ANTHONY VAN DYCK.

1599-1641.

5. 0. 0 250 Study from the Torso Belvedere; inscribed in a 17th or 18th
century hand: "Di Vandik a Belvedere di S. Pietro di
Roma."
Black chalk *Agnew*
14¾ in. by 10½ in.
* * * From the collections of Sir J. Reynolds, P.R.A., T. Banks,
R.A., and Baron de Triqueti.

JACOB ESSELENS.

1626-1687.

23. 0. 0 251 Landscape with a Shepherd
Sepia, pen and brush, touched with Indian ink *Marker.*
10¼ in. by 15 in.
* * * From the collections of P. J. Mariette, B. West, P.R.A.,
T. Dimsdale, Sir T. Lawrence, P.R.A., W. Esdaile, and Du
Roveray.



No. 252

EARLY FLEMISH SCHOOL, ATTRIBUTED TO HUGO VAN
DER GOES.

Circa 1435-1482.

- 252 Study of a Female Figure in the dress of the time, probably for
the Virgin Mary or a saint

Pen and ink

10½ in. by 3⅞ in.

Priest

Reproduced by the Vasari Society, Part V, 17.

46.0.0

Compare a drawing, identical in execution, in the collection
of the Duke of Devonshire at Chatsworth.

* * From the collection of T. Banks, R.A.

[See ILLUSTRATION.]

EARLY FLEMISH SCHOOL.

XVth century.

- 253 The Deposition from the Cross; numerous figures in outline
more or less completed; the figure of the Virgin fainting is
more finished and is partly coloured; the draperies are
beautifully designed; the drawing is the first stage of a
painted picture or illumination

Shannon

60.0.0

*Pen and ink on dark grey paper, figure of the Virgin
heightened with white and colour*

10½ in. by 10 in.

* * From the collection of T. Banks, R.A.

EARLY FLEMISH OR GERMAN SCHOOL.

XVth century.

- 254 A Female Saint standing in a Gothic Chapel; before her kneels
a child reading from a book; a remarkable drawing recalling
the style of Israhel Van Meckenem, c. 1440-1503

Bolnaghi

17.0.0

*Pen and ink. Partly finished, the figure of the child being
in outline only*

9 in. by 5½ in.

B.M.

* * From the collection of T. Banks, R.A.

FLEMISH SCHOOL.

Early XVIth century.

- 255 The Presentation in the Temple; sketch for a stained glass panel

Pen and ink

9 in. by 8½ in., oval shape

Blumgard.

* * From the collection of T. Banks, R.A.

2.0.0

FLEMISH SCHOOL.

Early XVIIth century.

- 256 The Journey to Emmaus, design for a stained glass panel *Mathew*
 2.5.0 Pen outline on grey tinted paper Circle, diam. 7 in.

FLEMISH SCHOOL.

Early XVIIth century.

- 257 An Angel bearing a Sceptre *Legasus*
 2.0.0 Pen outline with sepia wash 7 $\frac{5}{8}$ in. by 6 $\frac{1}{4}$ in.
 * * * From the collection of T. Banks, R.A.

FLEMISH SCHOOL.

XVIIth century.

- 258 Flying Child Angel *Moore*
 10.10 Pencil and red chalk 7 $\frac{5}{8}$ in. by 5 $\frac{1}{4}$ in.

FLEMISH SCHOOL.

XVIIth century.

- 259 Head of a Youth; study from a statue *Agnew*
 15.0.0 Black chalk on pink paper 9 in. by 6 $\frac{3}{8}$ in.

ITALO-FLEMISH SCHOOL.

Early XVIIth century.

- 260 Landscape with a Monument *Batford*
 3.0.0 Highly finished in sepia, pen and wash, on brown tinted paper 12 $\frac{7}{8}$ in. by 16 $\frac{1}{2}$ in.

GERMAN SCHOOL.

Early XVIth century.

- 261 Figure of a Young Man in hunting costume holding a hawk;
 5.0.0 possibly youthful work of Hans Holbein, the Younger,
 1497-1543 *Rehston*
 Pen and ink shaded and slightly touched with white
 6 $\frac{5}{8}$ in. by 4 $\frac{1}{4}$ in.
 * * * From the collection of T. Banks, R.A.

JAN VAN GOYEN.

1596-1656.

- 262 Windmill and Cottage *Langton Douglas.*
 11.0.0 Pencil and wash on tinted paper 5 $\frac{1}{8}$ in. by 4 in.

HANS HOLBEIN, THE YOUNGER.

1497-1543.

- 263 A Council of Seven Men, seated round a table, engaged in discussion; engraved by Tobias Stimmer, 1539—1583-7

Batsford Pen and black ink on deep yellow paper, heightened with white 11. 0. 0
3 $\frac{3}{4}$ in. by 5 in.

* * * From the collection of Sir J. Reynolds, P.R.A.

JAN VAN HUYSUM.

1682-1749.

- 264 Seven varieties of Double Narcissus

askay Lead pencil and finished in water-colours 16 in. by 10 $\frac{1}{8}$ in.
11. 0. 0

JAN VAN HUYSUM.

1682-1749.

- 265 Poppies, Roses, etc.

" Water-colours 18. 0. 0
15 $\frac{1}{8}$ in. by 8 $\frac{3}{4}$ in.

PHILIPS KONINCK.

1619-1689.

- 266 View of Dordrecht seen across a meadow; behind a row of cottages is seen the great church with its lofty tower; more to the right are two windmills and some trees 46. 0. 0

" Indian ink and sepia wash 5 $\frac{1}{2}$ in. by 7 in.

GERARD DE LAIRESSE.

1641-1711.

- 267 A Sacrificial Procession

Agnew Pen and ink 7 $\frac{1}{4}$ in. by 12 $\frac{3}{8}$ in.
5. 0. 0

* * * From the collection of T. Banks, R.A.

PIETER MOLYN.

1595-1661.

- 268 A Farm, showing the back of the buildings and the entrance gate 66. 0. 0

Markay Black chalk, washed with sepia 8 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in.

* * * From the Ellinckhuysen collection, Amsterdam, 1878.



No. 276



No. 277



ADRIAEN VAN OSTADE.

1610-1685.

- 274 Four Studies of single figures of Peasants, on one mount—

<i>Agnew</i>	Two	3 in. by 1 $\frac{5}{8}$ in.	
	One	3 in. by 2 in.	32 . 0 . 0
	One	1 $\frac{7}{8}$ in. by 1 $\frac{1}{2}$ in.	

Bistre, pen and wash

* * From the collection of W. Esdaile.

PAULUS POTTER.

1625-1654.

- 275 A Bull

*Pencil and chalk*3 in. by 4 $\frac{1}{2}$ in.*Markay*

52 . 0 . 0

REMBRANDT VAN RIJN.

1606-1669.

- 276 Study for a figure of the Saviour seated, nearly nude, with a bulrush in his hand; signed and dated
- R. v. R. 1637*

*Bistre, pen and wash*5 $\frac{3}{4}$ in. by 4 in.*Saighon*

* * From the collection of T. Banks, R.A.

120 . 0 . 0

[See ILLUSTRATION.]

REMBRANDT VAN RIJN.

1606-1669.

- 277 Sketch of a Crippled Boy selling
- matches
- . He is leaning on a crutch, and his left knee is supported by a wooden leg; signed
- R^t*
- .

*Agnew**Bistre, pen and wash*5 $\frac{1}{8}$ in. by 4 $\frac{1}{4}$ in.

* * From the collection of B. Grahame, 1878.

110 . 0 . 0

[See ILLUSTRATION.]

REMBRANDT VAN RIJN.

1606-1669.

- 278 A subject from the story of Job or of Tobit (?). Five figures, with an old man kneeling and an old woman standing behind, lifting her hands in surprise. Three other personages looking on in attitudes of interest

//

*Bistre, pen and wash*6 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in.

330 . 0 . 0

* * From the collection of B. Grahame, 1878.

[See ILLUSTRATION.]

REMBRANDT VAN RIJN.

1606-1669.

- 80.0.0 279 Seated figure of a young man, wearing Oriental costume with a turban and holding a staff *Batsford*
Bistre, pen and wash 10 $\frac{5}{8}$ in. by 7 $\frac{5}{8}$ in.
 * * From the collection of B. Grahame, 1878.

[See ILLUSTRATION.]

REMBRANDT VAN RIJN.

1606-1669.

- 31.0.0 280 An old man with a beard stretching out his hand as if blind ; possibly a study for Tobit *Colnaghe*
Pen and ink 7 in. by 4 in.
 * * From the collection of T. Banks, R.A.

REMBRANDT VAN RIJN.

1606-1669.

- 34.0.0 281 Joseph interpreting the chief baker's dream. The prison is indicated by shackles hanging on the wall *Agnew*
Pen and ink 6 $\frac{7}{8}$ in. by 8 $\frac{1}{2}$ in.
 * * From the collection of B. Grahame, 1878.

REMBRANDT VAN RIJN.

1606-1669.

- 15.0.0 282 Balaam and his Ass and the Angel. The ass is kneeling on the ground and turning his head away from the angel, who stops the way with a drawn sword. Balaam raises his cudgel to strike the ass *Blumgard*
Pen and ink 6 in. by 6 $\frac{1}{2}$ in.
 * * From the collection of B. Grahame, 1878.

REMBRANDT VAN RIJN.

1606-1669.

- 15.0.0 283 A Biblical Subject. An old man seated in front of a fire. An old woman or man stands behind *Richeton*
Pen and ink 6 $\frac{1}{4}$ in. by 8 $\frac{1}{2}$ in.
 * * From the collection of B. Grahame, 1878.

REMBRANDT VAN RIJN.

1606-1669.

- 24.0.0 284 Christ before Pilate *Agnew*
Pen and bistre wash, heightened with white 8 $\frac{3}{8}$ in. by 8 $\frac{1}{8}$ in.



No. 279





No. 288

REMBRANDT VAN RIJN.

1606-1669.

285 Jacob's Dream

Sepia, pen and wash, touched with red chalk

46. 0 - 0

Colnaghi

7½ in. by 6⅞ in.

Bm

REMBRANDT VAN RIJN.

1606-1669.

286 Holy Family, with St. Joseph asleep

Agnew Pen and ink

6⅞ in. by 8⅜ in. 25. 0. 0

SCHOOL OF REMBRANDT, PROBABLY BY LAMBERT DOOMER.

1623—circa 1696.

287 Landscape, with windmills and a canal

*Markay**Sepia, pen and wash touched with red*

6⅝ in. by 12⅜ in.

** From the collection of Earl Spencer.

30. 0. 0

PETER PAUL RUBENS.

1577-1640.

288 First sketch for the picture of himself, his second wife, Helene

Fourment, and their eldest child, painted about 1633, formerly in the Blenheim collection, and now in that of Baron Alphonse de Rothschild in Paris

Agnew

400. 0. 0

Pen and ink

7½ in. by 5⅜ in.

** From the collections of P. H. Lankrink, J. Richardson, senior, T. Hudson, Sir J. Reynolds, P.R.A., and T. Banks, R.A.

[See ILLUSTRATION.]

PETER PAUL RUBENS.

1577-1640.

289 Study of a nude male figure lying headlong on the ground.

Probably connected with the picture of the Death of Argus, in the Wallraf-Richartz Museum at Cologne, or the Prometheus in the Museum at Oldenburg, both painted about 1610

Red chalk

8½ in. by 8¼ in.

Engraved in facsimile by C. M. Metz, 1790.

** From the collections of P. H. Lankrink, J. Richardson, junior, Sir J. Reynolds, P.R.A., and T. Banks, R.A.

PETER PAUL RUBENS.

1577-1640.

- 50.0.0 290 A man in ample drapery; he stands on a moulding, and holds out a book, to which he is pointing with his left hand. He supports himself on a halberd held under his left shoulder. *Bistre, pen and wash* *Agnew*
9 in. by 5¼ in.

RUBENS.

- 29.0.0 291 Studies for a Portrait *"*
6¾ in. by 5¼ in.
Pen and bistre
* * From the collections of J. Richardson, senior, T. Hudson, and Sir J. Reynolds, P.R.A.

SCHOOL OF RUBENS.

- 10.0.0 292 The Death of Seneca; possibly originally an Italian drawing of the School of Michel Angelo, a study for the Entombment converted to the Death of Seneca *Bolnaghi*
9⅞ in. by 13¼ in.
Black chalk and bistre wash

PIETER JANSZ SAENREDAM.

1597-1665.

- 54.0.0 293 The interior of a church, named at the foot of the pillar in the centre, Ste. Maryenkerch. On a small column at the back is slightly sketched a figure—evidently a mural painting—under which is written Thom x D *Brown + Phillips*
Signed and dated on the wall at the back to the left, under a monument: "dis 3 July 1636, Pr. Saenredam." Below this is marked the point of sight for the prospective, with a few words in Dutch giving the height from the ground, apparently 5 ft. Some words in Dutch follow the name of the church
Pen and ink, shaded with black chalk 11⅞ in. by 15⅝ in.

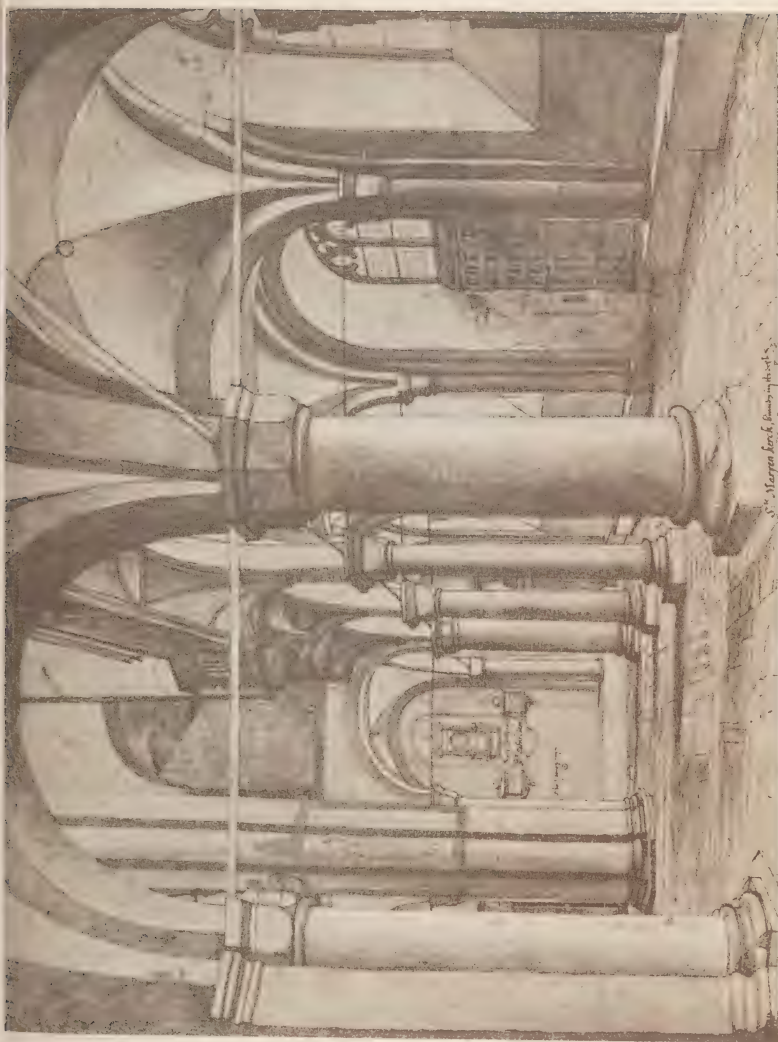
* * From the collection of B. Grahame, 1878.

[See ILLUSTRATION.]

FRANZ SNIJDERS.

1579-1657.

- 22.0.0 294 Head of a hound with open mouth: study for a picture of a boar or wolf hunt. Life size *Marky*
10½ in. by 17½ in.
Black and red chalk, on toned paper
* * From the collections of J. Richardson, senior, Earl Spencer, and W. Mayor.



S^{te} Margen Kirch, Bonn, 1893

DAVID TENIERS, THE YOUNGER.

1610-1690.

- 295 Boors playing at bowls—numerous figures. In the background others standing, or seated at a table drinking

harker

Black chalk heightened with white, on brown paper

8. 0. 0

7½ in. by 10½ in.

DAVID TENIERS, THE YOUNGER.

1610-1690.

- 296 The Bravo; sketch of the picture, then attributed to Giorgione and in the gallery of the Archduke Leopold at Brussels, made for the engraving in Teniers' *Theatrum Pictorium*, 1660; this picture, now sometimes assigned to Cariani, is in the Imperial Gallery, at Vienna (no. 207)

Cingard

5. 0. 0

Bistre wash

8½ in. by 6½ in.

** From the collection of T. Banks, R.A.

THEODOR VAN THULDEN.

1606—circa 1676.

- 297 Sketches of Herms for a large decorative painting

ington
Douglas*Pencil*

11½ in. by 8¼ in.

** From the collections of J. Van Haacken, and T. Banks, R.A. 2. 5. 0

ADRIAEN VAN DE VELDE.

1635-6—1672.

- 298 Landscape with Cattle

harker

Sepia wash

6⅞ in. by 9⅞ in.

18. 0. 0

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

- 299 Ships in a Calm; a beautiful composition with a fine sky, very carefully finished; signed W. V. V.

"

Pen and bistre washed with Indian ink

6 in. by 10½ in.

70. 0. 0

** From the collection of W. Mayor.

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

- 300 The Dutch Fleet in the Thames

uncertain

Pencil and wash

6⅞ in. by 12 in.

19. 0. 0

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

4.10.0

- 301 Two Sketches on one mount
 (a.) Ships in a Breeze 5 in. by 9½ in.
 (b.) Fishing Boats, etc. 6½ in. by 10¾ in.
Pen and sepia

WILLEM VAN DE VELDE, THE YOUNGER.

1633-1707.

60.0.0

- 302 Two Sketches on one mount
 (a.) Men-of-War 7¼ in. by 11⅝ in.
 (b.) Ships in a Swell 7½ in. by 11⅝ in.
Pen and ink

ATTRIBUTED TO MARTIN DE VOS, THE ELDER.

1532-1603.

5.0.0

- 303 The Story of Herodias 9¼ in. by 4½ in.
Pen outline with wash
 * * From the collection of T. Banks, R.A.

ANTHONY WATERLOO.

1609-10—circa 1676.

27.0.0

- 304 View of an extensive Landscape, with a moated castle in the foreground; in the middle distance a village under a hill
Black chalk touched with white on blue paper 10 in. by 16 in.
 * * From the collection of B. Grahame, 1878.

JAN WYNANTS.

1615-20—circa 1678.

15.0.0

- 305 Landscape with trees; a horseman and a man on foot are chasing a stag over rough ground
Indian ink and sepia wash 6½ in. by 9 in.

£ 12093.1.0 Total.

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1918.

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OLD MASTERS.

The Property of a Gentleman.

FRAMED.

LOT			
1	Circe, by Arthur Hacker, R.A., <i>study in chalk</i>	1	6. - . -
2	The Promenaders (Miss Highmore and attendants), by Hayman, <i>in water-colours</i>	1	2. 15. -
3	Portrait of a Lady, by Buck, <i>in water-colours</i>	1	1. 12. -
4	Peasant seated on a Stone, by P. J. de Louthembourg, <i>in water-colours</i>	1	1. 8. -
5	Sheep and Shepherd on the Bank of a River, by Birket Foster, <i>in water-colours</i>	1	6. - . -
6	Hesitation, and The Choice, by and after W. Ward, the pair	2	8. 10. -
7	BEATRICE AND PERDITA, by T. Cheesman, after R. Westall, the pair, <i>printed in colours</i>	2	20. - . -
8	Mother and Daughter, by G. Minasi, after R. Cosway, <i>printed in colours</i>	1	4. 10. -
9	The Four Seasons, by C. White, after W. Hamilton, <i>in brown</i>	4	4. 15. -
10	Music, by W. W. Ryland, after Bunbury, and Blind Man's Buff, by Ryland, after A. Kauffman, <i>circles</i>	2	6. - . -
11	Market Place in a French Town, by Prout, <i>in water-colours</i>	1	4. - .
12	Coblence and Spire, by S. Prout, <i>pencil drawings</i>	2	4
13	St. Jean, Rouen; Cologne, and Brunswick, by S. Prout, <i>pencil drawings</i>	3	7
14	Bamberg, and Fishing Smacks, by S. Prout, <i>pencil drawings</i>	2	3. 15. -

The Property of a Collector.

T. GAINSBOROUGH.

The following Gainsborough Drawings are from the Hibbert Collection.

1. 8. -	15	Leafy Tree Study, in crayon heightened with white	1	<i>Ma</i>
1. 1. -	16	View of a Church, with trees and road in the foreground, in crayon	1	"
1. 12. -	17	Landscape with open road, buildings on hill to left, in pencil	1	"
1. 4. -	18	Study of a Leafy Tree, in crayon	1	"
1. - . -	19	Village Scene with open road, in crayon	1	"
2. 18. -	20	Landscape with cows, and milkmaid carrying pail in right hand and another on left shoulder, in pencil	1	"
11.	21	View of a Bay, with fishing boats and fishermen, rocks to the right, in crayon and wash	1	<i>Op</i>
3. 5. -	22	Study of a Group of Trees on a hillside, in crayon, heightened with white	1	<i>Ma</i>
3. 10. -	23	Landscape with cottage and figure walking on a winding path, in crayon	1	"
6. 10. -	24	Lake Scene with man in a boat, trees and hills in background, in sepia and wash	1	<i>Op</i>
3. 10. -	25	Landscape with gate between two fields, hedges and trees, in crayon slightly heightened with white	1	<i>Ma</i>
3. 10. -	26	Undulating Landscape with trees, in crayon slightly heightened with white	1	"
3. 10. -	27	Landscape, road in foreground, two tree trunks to right, hill and woods at back, in crayon, sky heightened in white	1	<i>Ma</i>
3. 10. -	28	Landscape with five pollard trees, in crayon	1	"

OLD MASTER DRAWINGS.

14. -	29	The Martyrdom of a Saint, by Nicola della Pomerancia; and a Group of Figures, by Paolo Pagano, pen and sepia	2	<i>Op</i>
1. 10. -	30	Shepherds in a Cave with their flocks, nymphs and satyrs, by Cornelius Poelemburg	1	<i>Ma</i>

- 31 Full-length Figure of a Girl seated on the ground, 18th century
mucl French School, *in red and black chalks* 1 £2.
- 32 Landscape with stream and road to right; Landscape with
backie castle on a hill, mountains at back and river in foreground;
 and the Interior of a Cave with statue at back; Flemish
 School, *pen and wash* 3 1.
- 33 Landscape with trees and waterfall, *in pencil and black crayon*;
mucl A River bordered by trees, mountains at back, *in red
 chalk*; and A Road by the riverside and avenue of trees;
 Flemish School, *pen and sepia* 3 16/-
- 34 Antony and Cleopatra, cupids and figures in the foreground,
ader temple to the left at back; A Mansion by the side of the
 road; and A View of a Bay, rocks and road in the fore-
 ground, bridge and castle to right at back; Flemish
 School 3 17/-
- 35 Study of Trees, with buildings at back, *pen and wash*; Man
mucl watering horses at a stream, *in sepia*; and A Ruin; Dutch
 School 3 1. 4. -
- 36 Bacchanalians, by B. Graat, *signed*; St. Anthony of Padua
 bearing the Infant Christ; and The Holy Family with
 St. Catharine, by Strada, *in wash* 3 3. 3. -
- 37 A Group of Trees on the banks of a stream, by G. F. Grimaldi
backie (Il Bolognese), *in sepia*; Classical Landscape with man
 fishing; and A Cavern with stream flowing through, *signed*
 P. H., *in red chalk and wash* 3 1. 6. -
- 38 Two Negroes, by S. Della Bella, *in water-colours*; A Battle
umayer Scene, Italian School, *pen and wash*; and The Reading
 Magdalen, by Dietricy, *signed D.*, *in sepia* 3 2. 14. -
- 39 Heads of Sheep, by Jacob Vander Does; Mary Magdalen and
ader Shepherds worshipping the Infant Christ in the Stable, by
 C. de Vos, *pencil drawings* 3 1. 1. -

The Property of a Collector.

DRAWINGS BY THOMAS GAINSBOROUGH.

- 40 Returning from Church, including a group of figures (probably
gnew the Gainsborough Family), a girl riding on an ass, church in
 the background, *in pencil* 1 8. 10. -

£48.

- 41 A Landscape with distant prospect on left-hand side, cottage and trees on the right, a clump of trees in the foreground, a pool of water, a shepherd and his lad driving sheep along a winding road, late evening skies, *in chalk, on blue paper* 1
[See ILLUSTRATION.]

20.

- 42 A classical Landscape, wooded valley with high rocks and trees to right, a shepherd watching sheep to left, *in chalk* 1

9. 10. -

- 43 A rustic Landscape, with cottage and two figures to left, country cart and horses, with three figures in middle distance, *in chalk*; probably one of the studies for *The Market Cart* 1

2. 10. -

- 44 A Stile with trees to left in the foreground and cottage to the right, *in chalk and water-colour*; early drawing, from the collection of W. Alexander 1

Various Properties.

12. 10. -

- 45 Rown Willy Rocks, Cornwall, with haymakers returning in the foreground, by T. Rowlandson, *in water-colours* 1

12. 10. -

- 46 View of a Village in a hollow, with train of pack-mules on winding road to right, by T. Rowlandson, *in water-colours* 1

12. 15. -

- 47 A Valley Scene with drove of cattle, by T. Rowlandson, *in water-colours* 1

THOMAS GIRTIN.

1. 10. -

- 48 Conway Castle, *signed and dated 1773, 13 in. by 18 in.* 1

COUNT CARLO CIGNANI.

3. 10. -

- 49 Jupiter nursed by the Goat Amalthea on Mount Ida, first design, painted for John William, the Elector Palatine, *in sepia* 14 in. by 19 in. 1

EARLY ENGLISH.

2. -

- 50 Portrait of a Lady with curling hair, in white dress, her right hand to her neck; and

SIR T. LAWRENCE.

Portrait of Edmund Burke, *in crayons*

19 in. by 12 in. 2



SIR T. LAWRENCE.

- Markey 51 Portrait of a Lady with short curling hair, tied at top, *coloured crayons* 17 in. by 13 in. 1 4.5. -

SIR T. LAWRENCE.

- " 52 The Sisters, *in coloured crayons* 16 in. by 13 in. 1 2.10. -

SIR T. LAWRENCE.

- " 53 Portrait of Mrs. Robinson, *in coloured crayons*, 7 $\frac{1}{4}$ in. by 5 $\frac{1}{4}$ in. ; 5.15. -
and
Portrait of a young Lady, in white dress with blue sash, *in coloured crayons*, 8 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in. 2

SIR T. LAWRENCE.

- Samuel 54 Portrait of a Lady in white dress and pink sash, *in coloured crayons* ; and 3.15. -
Head of a Lady, *in coloured crayons* 6 $\frac{1}{4}$ in. by 5 $\frac{1}{4}$ in. 2

SIR T. LAWRENCE.

- " 55 Portrait of a Lady in mob cap, with curling hair, in white dress, *coloured crayons*, 10 in. by 8 in. ; and 2.5. -
Portrait of a Lady, *pencil drawing*, 10 in. by 7 $\frac{3}{4}$ in. 2

GAINSBOROUGH DUPONT.

- James 56 Head of a young Girl, *sketch, in crayons, oval*, 10 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in. 46. -
diam. ; and

SIR T. LAWRENCE.

- Portrait of an elderly Gentleman, *unfinished crayon drawing, oval*, 14 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in. *diam.* 2

REV. W. PETERS.

- 57 Woman sleeping, *coloured pencil drawing*, 6 in. by 8 in. ; and
Mc Gaskie

EARLY ITALIAN SCHOOL.

- Head of a Man with beard, *coloured crayons*, 9 $\frac{3}{4}$ in. by 8 in. 2

WATER-COLOUR DRAWINGS.

FRAMED.

FLEMISH SCHOOL.

- 58 Classical Figure Subject, *gouache, on vellum, fan shape, in gilt oblong frame*

£ 3.

1

Mark

D. G. ROSSETTI.

- 59 Portrait of a Lady, holding a spray of palm, *in red crayons, 16½ in. by 15 in. (see letter of authenticity at back of drawing)*

4.

1

Lobby

- 60 The Robe (or cloak) made out of a Chinese lady's dress, and worn by the model for "Joli Cœur" (*see page 44 in Singer's work on Rossetti*)

5/-

1

M. C.

MILLICENT GROSE.

- 61 Girl's Head; and

4/-

KALE WYATT.

The Neophyte

2

UNKNOWN.

- 62 An African Cottage in a wood, with children in foreground
22 in. by 30 in.

1. 1. -

1

Har

DRAWINGS,

The Property of Lady Lucas,

from the Splendid Collection at Wrest Park, Bedfordshire.

- 63 Saints in a Wood; and A Saint worshipping at a Crucifix, rocks and wood in the background, *on the back of each drawing is written: "Sold by A. Poggi as a Titian"*

6. -

2

Mar

- 64 Landscapes, by R. Cooper, *pen drawings*; The Postillion; Costumes, and other Drawings *in water-colours*; Architectural Drawings, Plans, etc.

1. 2. -

24

Spe

- 65 Dover, and Conway Castle, by H. Shepherd, *in sepia*; Loch Katrine, and other Views, *in water-colours*

1. 15. -

7

"

- 66 View of Nice, from Bonaparte, New Genoa Road, 1818, by H. Scott, *in sepia, signed and dated*; The Estrelle Mountains, near Cannes, by Thomas Smith, *in water-colours*; and three other Views, *in sepia and water-colours* 5 1. 4. -
- Spencer
67 The Assembly, The Inspection, and The Farriers, of the Hussars, *signed A. M., Dublin, 1842, in water-colours* 3 22. - -
- Rimell
" 68 The Yorkshire Hussars: The Assembly, *in water-colours* 1 6. 10. -
- " 69 Hussars on the March; and The Halt, *signed A. M. 1841* 2 11. 5. -
- Harvey
70 H.M.S. "Barham": Stern and Broadside Views; and the same ship decorated, with Sultan leaving in State barge, by Henry J. Robins, mate of H.M.S. "Barham" 2 1. 1. -
- Parsons
71 River Scene, with group of trees in the foreground, bridge and castle on a rock in background, by P. Sandby, *in water-colours* 1 1. 10. -
- Spencer
72 Waterworks by the side of a river, with barges unloading, style of P. Sandby, *in water-colours* 1 3. -
- James
73 Coast of the Island of Elba; Coast of Sorrentum, Bay of Naples; General View of Island of Caprea; On the back of the Island of Caprea; In the Bay of Salerno; and others, by J. Smith, 1777 7 16. -
- Parsons
74 Waterfall, by T. Vivares; Glastonbury; and two other Views, *in water-colours* 4 2. 10. -
- Rimell
75 Decorations of the Tomb of Santa Maria di Capua at Naples; and other mural designs, *in water-colours* 6 13. -
- Schman
76 Paestium, by Chatelet, 1771, *in water-colours* 1 3. 15. -
- Maggs
77 Birds; Butterflies; and Fish, by Charles Collins, 1737, 1738 and 1762; by C. R. Ryley, Eleazar Albim, and other artists, *in water-colours, loose in large album, lettered "Drawings in Water-colours"* 1 15. - -
- Ellis Smith
78 FOUNTAINS ABBEY, YORKSHIRE, by John Buckler, F.S.A. 1817; Fountains Hall; and Studley Royal, *in water-colours, dedicated to Mrs. Lawrence, of Studley Royal, bound in a volume* 1 48. - -
- "
79 CASTELLATED AND DOMESTIC ARCHITECTURE OF ENGLAND AND WALES from the 11th to the 19th Century, by J. Buckler, F.S.A. 1810, *in water-colours, dedicated to Thomas Lister Parker, bound in a volume* 1 185. - -
- "
80 DOMESTIC ARCHITECTURE OF ENGLAND AND WALES, by John Buckler, 1814, *in water-colours, for T. L. Parker, Esq. bound in a volume* 1 280. - -

48. -	81	BROWNSHOLME AND ITS ENVIRONS, by John Buckler, 1809, in <i>water-colours, bound in a volume</i>	1	Bat
25. -	82	Drawings in Water-colours from the Antique of Herculaneum, <i>mounted in a volume lettered "Antichita d'Ercolano"</i>	1	Hall
57-	83	Monument to the Memory of Philip Earl of Hardwicke, in Flitton Church, Bedfordshire, by T. Athow, <i>in sepia</i>	1	Bre
29. -	84	Forty-five Drawings by Cipriani and Bartolozzi, <i>in water-colours, pencil and crayons, loose in a volume</i>	45	Sp
107-	85	A Group of Officers of British Cavalry Regiments, <i>painting in oil colours</i>	1	Rim
1. 6. -	86	View of Waterford; and another, <i>miniature drawings in water-colours</i>	2	Sp
3. 5. -	87	St. Helena, by J. Daniell, <i>in sepia</i> ; an Indian Building, by Locker, <i>in sepia</i> ; Batavia, <i>in water-colours</i> ; and The Market Place, Ripon, by Metcalfe, <i>in water-colours</i>	4	Fals
14. 10. -	88	Love in Bondage, by Lady Diana Beauclerk, <i>in water-colours</i>	1	Ellis
5. 10. -	89	J. Bourne. Chepstow Castle, <i>in water-colours</i> ; A Scene at the entrance to Norbury Park, near Dorking; and A Scene on the River Wandle, near Croydon, <i>in sepia</i>	3	"
18. -	90	H. Bunbury. "Gomedon," on Highgate Hill, in a frost; and A Lady and Gentleman walking arm-in-arm	2	Sp
18. -	91	A Shakespearian Illustration, by W. Hamilton, <i>pen and sepia</i> ; A Landscape, with group of trees, a ruin, and figures walking on a road, <i>signed F. C., in crayon</i> ; and seven other drawings	9	"
16. -	92	A. Kauffman. A Classical subject, <i>in crayon</i> ; and another of A Woman addressing a Woodman, <i>in sepia heightened with white</i>	2	Opp
3. -	93	A. Kauffman. The Drawing for the ticket for the Handel Festival, <i>in sepia, this has been engraved by F. Bartolozzi</i> ; The Muse of History with a cupid; Liberty and Law supported by Wisdom and Truth, <i>in sepia</i> ; and Juno and Hebe, by Zucchi, <i>six drawings on four sheets</i>	6	
2. 2. -	94	Designs for the Ceiling of Lady Haines' House in Portman Square, representing Fishing, Spinning, Cooking and Wine Pressing, <i>pen and red colouring</i>	4	Parse
1. -	95	Lambert. Lime-kiln near Frome, <i>pen and wash drawing</i>	1	Reac
1. 10. -	96	G. Morland. A Girl holding a rabbit on a table, another child looking on, and dog at side, <i>signed G. M.</i> ; and another of A Pedlar with dog outside a cottage, a woman standing on the doorstep, <i>pencil drawings</i>	2	Jame

- 97 A View in Norway, by Wells; a View of Mertoun House from the river Tweed, *signed* H. Scott, 1803; Waterloo Bridge, with St. Paul's in the background and the Shot Tower to right, and a Landscape with mountains and distant view of a town, *sepia drawings* 4 *£1.*

Samuel

- 98 A Study of Trees, by the Countess of Sutherland; a Classical Landscape, with pool in foreground and castle and mountains at the back, by Oram; and a Farmyard, *drawings in water-colours* 3 *17/-*

Oppe

Gunn

- 99 W. Wilson. Studies of Trees, *chalk and wash drawings* 6 *1. 12/-*

- 100 W. Wilson. Kelso from the North; Woodside, and another View of Kelso, *the two former signed at back and dated*, 1803 3 *10/-*

McCaskie

- 101 Both. Landscape, with pool in foreground and figures on a road in middle distance, winding road and hills at back, *signed*; and other Landscapes of the same school, *pen and wash drawings* 7 *2. 8. -*

Oppe

- 102 F. Boucher. A Water Mill, with group of children to left, *in red and black chalks* 1 *9. - -*

Sabin

- 103 A Town by a Lake, with mountains in the background, by Caragnoli, *signed, pen drawing*; A Country Road, with rocks to left and trees to right, *signed* C. Labruzzi, and to right Vico Vara, 1784, *pen drawing*; and three others, *in sepia and pen drawings* 5 *12. 46/-*

Samuel

- 104 Chatelain. A Winding Road, trees on high banks on either side, a castle on a rock in the background; and A Road by a river, with figures in the centre, a wood to the right, cottages to left, and castle and mountains at back, *in chalk* 2 *1. 12/-*

Remell

- 105 P. da Cortona. A Roman Building Scene, with architect submitting the plans to his patrons; a sculptor in the foreground to right, and a temple at the back to left, *signed*; from Sir Joshua Reynolds's collection 1 *2. 12/-*

Markey

- 106 C. W. E. Dietricy. Cavalier and Two Men on road by the side of a river, mountains and castle at back, to right; a Woman, with a child and goat; a Man, with woman and child, seated on the ground, and a boy standing, to right, *these three drawings signed or initialled*; and a Road by a River, with trees and rocks to right, *pen and wash drawings* 4 *1. 4. -*

Phillip

- 11/- 107 View of the Temple of Antony and Faustina; View of the Temple of Jupiter; and another, View in Rome, probably by A. C. Dies, *in water-colours* 3 *Guin*
- 18/- 108 Domenichino: A Group of Trees on a bank by side of stream, two women walking on road to right, high banks and trees to right of road, *pen and sepia drawing*; from Sir Joshua Reynolds's collection 1 *Mar*
- 1.6.- 109 Gandolfi: St. Cecilia, after Raphael; St. George and the Dragon, after Caracci, *wash drawings*; and two Studies of Heads, *pen drawings* 4 *Sam*
- 14/- 110 G. F. Grimaldi: A Castellated Town Wall, with houses, fields and broken columns in the foreground, *signed and dated* 1664; and a Temple and Ruins, with open road in foreground, *initialled G. F. G., pen and sepia drawings* 2 *Wils*
- 1.18.- 111 Guercino: A Riverside, with two trees on banks and two men fishing, *from Sir J. Reynolds's collection*; Groups of Trees on each side of a road, with two soldiers conversing; and a High Bank with trees, castle on hill at back to left, *pen and wash drawings* 3 *Mar*
- 9.- 112 Le Sueur: The Martyrdom of a Saint; and a Subject from Roman History, *pen and wash drawings* 2 *Reas*
- 14.- 113 The Israelites crossing the Red Sea, by Le Clere; a Donkey standing under a shed, by F. Roos, *signed*; and a River Scene, *signed* Maylac, *sepia and wash drawings* 3 *Sam*
- 3.12.- 114 Claude Lorraine: Landscape, with river and road, a group of classical figures under trees on high bank at back, *signed* Roma, 1574 1 *Mar*
- 7.- 115 Carlo Maratti: Christ appearing to the Virgin Mary; another drawing on the back; and The First Design for the Altar at St. Francis Saverio, Rome, *pen and sepia drawings* 2 *Reas*
- 2.10.- 116 Parmegiano: A Man standing reading, *from Sir J. Reynolds's collection*; Adoration of the Cross, by F. Trevisani; and two others, *in red chalk* 4 *Wils*
- 10.- 117 B. Peruzzi: Side and back views of a Woman kneeling, holding a vase, *pen drawing*; from Sir J. Reynolds's collection 1 *Wils*
- 11.- 118 Pomarancio: The Bath of our Saviour, *chalk drawing*; from the Robert Udny collection 1 *Reas*
- 1.18.- 119 RAPHAEL D'URBINO: A Dead Woman, with man leaning over her, child across her legs, two weeping women and a dead child below; *from the R. Udny collection* 1 *Wils*

[See ILLUSTRATION.]



120	RAPHAEL: A Group of five figures, <i>in sepia</i> ; from the <i>R. Udney</i> collection	1	57.
Reader			
121	RAPHAEL: Two Men standing, one holding book, from the picture of Heliodorus driven out of the Temple, <i>in red chalk</i> ; from the <i>Sir J. Reynolds</i> collection	1	2. 5. -
Matthews			
122	Guido Reni: A Woman seated, reading a scroll, <i>pen drawing</i> ; below is written, "engraved on wood by Coriolanus"	1	8. -
McCaskie			
123	Julio Romano: A Woman with two children; and another of Woman in bed with attendant, <i>pen and sepia drawings</i> ; both from the <i>Sir J. Reynolds</i> collection	2	1. 2. -
Matthew			
124	Rosa: Two Groups of Cattle, <i>signed and dated 1786, in sepia</i>	2	18. -
Samuel			
125	Ciro Terri: The Death of Curtius, <i>drawing</i> ; Soldiers killing a kneeling Man, by S. Rosa; and a Classical Subject, <i>pen and wash drawings</i>	3	6. -
Gunn			
126	Vander Hulst: A Ruined Archway, <i>sepia drawing</i>	1	1. 8. -
Wilson			
127	J. Vander Meer: A Group of Sheep, <i>in chalk, signed</i>	1	18. -
Markey			
128	Esais Vander Velde: Reijusburge; and The Entrance to a Village, <i>wash drawings</i>	2	17. 10. -
do.			
129	Van Huchtenburg: A Study of Figures, <i>in pen and sepia</i> ; a View of a Town; a Landscape, with bridge and horsemen; and Cavalry Soldiers inside a stable, <i>pen and sepia drawings</i>	4	2. 12. -
Parsons			
130	Paolo Veronese: A Group of Women and a temple, <i>signed P. V., pen and wash drawing</i>	1	1. 2. -
Lens			
131	Waterloo: A Storm, <i>drawing in wash</i>	1	18. -
Parsons			
132	Zuccarello: A Landscape, with road between groups of trees; Schillinger: A Waterfall, <i>signed</i> ; The Waterfall at Tivoli, <i>drawings in sepia and wash</i> ; and a View of the Falls at Tivoli, <i>in water-colours</i>	4	1. - - -
Oppe			
133	Two Views of Villages, <i>chalk drawings, from the collection of Lord Spencer</i> ; The Hermitage of St. Ser, in Provence, <i>sepia drawing</i> ; and three other <i>sepia drawings</i> of Landscapes	6	1. 18. -

SECOND DAY'S SALE,

COMPRISING

Choice Engravings, principally in Fine and Stipple.

Many being in Colours.

PORTRAITS.

LOT			
11/-	134	John Gulston, by Watson, after Hamilton ; Bishop Lyttleton, by Watson, after Cotes ; and others	16 <i>Par</i>
12/-	135	J. Shepherd, by White, after Thornhill ; J. Thornton, by Houston, after Zoffany ; and others	17 <i>Bre</i>
19/-	136	Lord Halifax, by Faber, after Kneller ; Lord Godolphin, by Faber, after Kneller ; and others	14 <i>Spe</i>
10/-	137	Mary Queen of Scots, whole-length with the Crucifix Manath exudit ; Marriage of Mary Stuart ; and another,	3 <i>Pla</i>
1. - . -	138	Duke of Schomberg on horseback, by J. Smith, after Kneller ; James Earl of Salisbury, by J. Smith ; and another	3 <i>Rea</i>
1. - . -	139	Lord Summers, by J. Smith, after Richardson ; Dr. Stutubery, by J. Smith, after Kneller	2 <i>Bra</i>
1. - . -	140	Sir J. Reynolds, by Sherwin, after Reynolds ; Miss Palmer, by Scorodomoff, after Reynolds ; Children in the Wood, by Caldwell, after Reynolds	3 <i>Mon</i>
16/-	141	Miss Fordyce, by Corbitt, after Reynolds, <i>fine</i>	1
10/-	142	Lord Carlisle, by Faber, after Kneller ; and two others	3
1. 3. -	143	Lord Carbery, by Faber ; Alderman Benn ; Col. Blood ; and other mezzotints	13 <i>Spe</i>
1. - . -	144	Robert Fielding, by Becket, after Wissing, <i>proof before all letters</i>	1 <i>Har</i>
17/-	145	Duke of Monmouth, <i>mezzotint</i>	1 <i>Mar</i>
1. 12. -	146	Lord Stanhope, by Simon ; P. Sarpi, by Dickinson ; and others	5 <i>Dan</i>
1. 3. -	147	Duke of Schomberg, by Faithorne, after Dahl, <i>rare</i>	1 <i>Coa</i>

148	William III at Namur, by Faber, after Wyck	1	12/-
149	Richard Blackmore, by G. White, after Vanderbank; William Beckford, by Dixon; and others	10	1. - . -
150	Duke of Devonshire, Lord Lieutenant of Ireland, by Brooks, after Worsdale, whole-length, in Garter robes, <i>rare</i>	1	10/-
151	Earl of Carbery, by Faber, after Kneller; Duke of Devonshire, by Faber, after Kneller; and others	14	1. 10. -
152	John Dolben, Bishop of Rochester, by Tompson, after Huysman	1	12/-
153	Charles Edward Stuart (Young Pretender); Clementine Sobieski; Lord Lovat; and others	5	1. 4. -
154	James Francis Stuart, by Ederlinck, after De Mayes	1	2. - . -
155	Louisa Maria Stuart, by Chereau, after Belle	1	10/-
156	Portraits of Ladies: Lady Cawdor, Duchess of Rutland; and others, <i>mostly proofs from the Annuals</i>	45	2. 10. -
157	Charles Edward Stuart, by Wille, after Toqué	1	2. 0. -
158	James Francis Stuart lying in State; Funeral; Fireworks at his Birth; and others	14	10/-
159	James Stuart, by Horthemels; and another, by Strange	2	16/-

VARIOUS.

160	Studies from Nature, painted and engraved by J. Ward; and one other	2	1. - . -
161	The Brewery, Chiswell Street, by W. Ward, after Garrard	1	2. 5. -
162	St. Paul's, Covent Garden, by T. Malton, <i>proof</i>	1	2. 17. 6
163	Guildhall, by T. Malton, <i>in colours</i>	1	11. - . -
164	Royal Exchange, by T. Malton; Bow Church; and other London Views	6	1. 18. -
165	The Banqueting House, Whitehall, by T. Malton	1	5. - . -
166	Trinity House Pilot Yacht, after T. Whitecomb, <i>in colours</i>	1	10. - . -
167	Dun Nose, by Harrell, after Atkins, <i>in colours</i>	1	1. - . -
168	Vue de Versailles, by Chepuy, <i>in colours</i>	3	1. - . -
169	Fair Rosalind, after Hamilton, <i>in colours</i>	1	5. 15. -
170	Emile Vainqueur à la Course, by Vouet, after Schall, <i>in colours</i>	1	1. - . -

19/-	171	The Young Falconer, by Hodgetts, after Geddes	1
5/-	172	Narcissa, by J. Park, after Huck, <i>proof</i>	1
4. 5/-	173	Playing at "Thread the Needle," by Bartolotti, after Hamilton, <i>in colours</i>	1 <i>W.S.</i>
1. - -	174	Le Brave Crillon, by Jannet, after Barbier, <i>in colours</i>	1 <i>Sp.</i>
14. -	175	Portsmouth Captains, by R. White	1 <i>Cro.</i>
8. -	176	The Monastery, <i>proof before all letters, mezzotint</i>	1 <i>Har.</i>

The Property of a Private Collector.

The numbers referred to in the following Lots are from Dumesnil.

A. MASSON.

60. - -	177	GUILLAUME DE BRISACIER, after P. Mignard (D. 15), <i>second state, very fine</i>	1 <i>F. D.</i>
2.	178	Marie de Lorraine, Duchesse de Guise, after P. Mignard (D. 32), <i>third state, rare</i>	1 <i>Bar.</i>
15.	179	COMTE D'HARCOURT, after P. Mignard (D. 54), <i>third state</i> ; <i>Dumesnil terms this Masson's "chef-d'œuvre"</i>	1 <i>F. D.</i>

R. NANTEUIL.

5. 10. -	180	Jacques Amelot (D. 19), <i>first state, fine</i>	1 <i>Bar.</i>
15.	181	ANNE OF AUSTRIA (D. 23), <i>second state, fine</i>	1 <i>Col.</i>
4.	182	Cardinal Antoine Barberin (D. 29), <i>first state, fine</i>	1 <i>Bar.</i>
16. 10. -	183	The same (D. 30), <i>the only state, fine</i>	1 <i>..</i>
7. 10. -	184	Etienne Jehannot de Bartillat (D. 32), <i>first state</i>	1 <i>..</i>
7.	185	PHILIBERT EMMANUEL DE LAVARDIN (D. 34), <i>first state, rare</i>	1 <i>..</i>
5.	186	Pomponne de Bellievre (D. 36), <i>second state, fine</i>	1 <i>Bar.</i>
3. 15. -	187	François Blondeau (D. 40), <i>the only state, fine</i>	1 <i>Reo.</i>
1. 5. -	188	Bochart de Saron (D. 42), <i>only state</i>	1 <i>Pre.</i>
6. 10. -	189	Gilles Boileau (D. 43), <i>second state, fine</i>	1 <i>F. D.</i>
10. - -	190	Louis Boucherat (D. 46), <i>state undescribed by Dumesnil, bearing the date 1677</i>	1 <i>Ma.</i>

cell 191	GODEFROI MAURICE, DUC DE BOUILLON (<i>D. 50</i>), <i>first state, fine</i>	1	26.10. -
aghi 192	THE SAME, <i>third state</i>	1	5.15. -
bie 193	Marie de Bragelogne (<i>D. 57</i>), <i>fourth state</i>	1	3.
oben 194	Jacques, Marquis de Castelnau (<i>D. 58</i>), <i>only state</i>	1	14.10. -
raghi 195	Jean Baptiste Colbert (<i>D. 71</i>), <i>third state</i>	1	7.
uell 196	The same (<i>D. 76</i>), <i>seventh state</i>	1	15.
eller 197	Henri Jules, Duc d'Enghien (<i>D. 90</i>), <i>only state, fine</i>	1	8.5. -
onard 198	John Evelyn (<i>D. 93</i>), <i>fourth state</i>	1	3.5.
raghi 199	BASILE FOUQUET (<i>D. 97</i>), <i>only state, fine</i>	1	18.
onard 200	François Guenault (<i>D. 105</i>), <i>only state</i>	1	4.5. -
201	Guillaume de Lamoignon (<i>D. 119</i>), <i>first state</i>	1	5.10. -
niell 202	THE SAME (<i>D. 120</i>), <i>only state, fine</i>	1	12.10. -
203	Louis Phelypeaux de la Vrillière (<i>D. 123</i>), <i>second state, fine and rare</i>	1	14.
ner 204	NOEL LE BOULTZ (<i>D. 124</i>), <i>only state, fine and very rare</i>	1	9.
onard 205	Michel Le Masle (<i>D. 126</i>), <i>first state, fine</i>	1	6.
niell 206	MICHEL LE TELLIER (<i>D. 130</i>), <i>only state, fine</i>	1	11.
207	THE SAME (<i>D. 136</i>), <i>only state, rare</i>	1	14.
208	JULES PAUL DE LIONNE (<i>D. 147</i>), <i>first state</i>	1	30.
nington 209	François Lotin de Charny (<i>D. 151</i>), <i>fourth state</i>	1	6.10. -
est 210	FRANÇOIS MALLIER DE HOUSSAY (<i>D. 167</i>), <i>second state, fine</i>	1	3.14. -
ring 211	The same, <i>second state</i>	1	7.10.
raghi 212	Marie Jeanne Baptiste, Duchesse de Savoie (<i>D. 169</i>), <i>first state, fine</i>	1	6.
niell 213	The same, <i>first state</i>	1	3.
raghi 214	CARDINAL MAZARIN (<i>D. 174</i>), <i>first state, rare</i>	1	14.
215	THE SAME (<i>D. 175</i>), <i>first state</i>	1	7.5.
der 216	Matthieu Molé, <i>only state</i>	1	4.7. 6
onard 217	Jean de Montpezat de Carbon, <i>first state</i>	1	5.5. -
dges 218	Henri Due de Nemours (<i>D. 199</i>), <i>first state</i>	1	1.5. -
raghi 219	Nicolas Poitier de Novion (<i>D. 205</i>), <i>first state, rare</i>	1	3.10. -
onard 220	The same (<i>D. 206</i>), <i>second state</i>	1	3.15. -
der 221	Hardouin de Péréfixe de Beaumont (<i>D. 212</i>), <i>first state</i>	1	6.10. -
onard 222	Pierre Poncet (<i>D. 215</i>), <i>second state</i>	1	2.5. -
niell 223	CLAUDE REGNAULDIN (<i>D. 216</i>), <i>first state, rare</i>	1	10.5. -

15.	224	CARDINAL RICHELIEU (D. 218), <i>second state, very rare</i>	1 La
3. 5. -	225	Jean Baptiste van Steenberghen (D. 226), <i>second state</i>	1 Da
11. 10. -	226	LOUIS FRANÇOIS DE SUZE (D. 227), <i>first state, fine</i>	1
8. - -	227	DENIS TALON (D. 228), <i>only state, fine</i>	1 Ja
30. - -	228	MARÉCHAL TURENNE (D. 232), <i>second state, fine and rare</i>	1 Da

Various Properties.

5. 10. -	229	The Power of Love ; Prosperity ; and Fortune, by Bartolozzi, after Cipriani, <i>printed in colours</i>	3 Br
1.	230	L'Eté ; and L'Automne, by Noel, after Calmé, <i>printed in colours</i>	2 4
1.	231	The History of Ulysses, by Debucourt, after Lordon, <i>in colours</i>	4
4. -	232	View of the Convent of St. Jerome of Belem at Lisbon ; and A View of the Port of Lisbon, by and after L'Eveque, <i>aquatints, in colours</i>	2 Hfc
5. 5. -	233	Children Bird-Nesting, by W. Ward, after G. Morland	1 Ba
10. -	234	Le Premier Pas de l'Enfance, by Vidal, after Fragonard	1 Rea
5. 15. -	235	Lady Elizabeth Foster, by Caroline Watson, after Downman, <i>in brown</i>	1 Ha
5.	236	Hesitation ; and The Choice, by and after W. Ward	2 Br
15. -	237	William Bromley, after M. Dahl ; and Sir R. Clayton, after Riley, both by J. Smith	2 Ros
10. -	238	Mrs. Marianne Herbert, by W. Faithorne, after Kerseboom ; Countess of Stamford, by R. Tompson, after Lely	2 Hfc
.	239	Lady Bingham, by J. Watson, after A. Kauffman ; and He Sleeps, after P. W. Tomkins	2
11. - -	240	AN INTERIOR WITH TWO WOMEN SEATED BY A CRADLE, ONE READING, by J. McArdell, after Rembrandt, <i>proof before all letters, fine</i>	1 Ma
10. - -	241	A Series of Views on the Coast of Ireland, from Waterford to Westport, by W. Daniell, 1828, <i>signed W. D. ; in water-colours and pencil, forty-four drawings, mounted in a scrap-book</i>	44 4

242	VIEWS OF CELEBRATED BUILDINGS in Dublin, by and after <i>Spencer</i> T. Malton, <i>aquatints, in colours, loose in a portfolio</i>	17	14. - -
243	George, Prince of Wales, by J. R. Smith, after Gainsborough, <i>Rosoman</i> coloured	1	4.
244	Tasting, by and after L. Schiavonetti, <i>in colours</i>	1	3.
245	Miss Fordyce, by J. Watson, after Sir J. Reynolds, <i>proof before</i> <i>Harris</i> letters	1	7.
246	THE CASTLE IN DANGER, and HOW SMOOTH BROTHER, FEEL AGAIN!, by T. Gauguin, after W. Hamilton, the pair, <i>W. Sabin</i> printed in colours	2	50.
247	Morland's Emblematical Palette, by S. W. Reynolds	1	107.
248	Liber Veritatis, by R. Earlom, after Claude Le Lorrain, eighty <i>Moore</i> plates, <i>bound in a volume</i> ; and Views of Rome, by D. Amici, <i>Colgate</i> thirty-eight plates, <i>bound in a volume</i>	2	6. 15. -
249	J. M. W. Turner's Liber Studiorum, the seventy-one plates, <i>Hosston</i> <i>bound in a volume</i>	1	
	Plates 29-34 and 64, <i>in the second state</i>		
	Plates 1, 4, 7, 12, 14, 15, 16, 18 to 22, 26, 27, 28, 30, 32, 33, 36 to 42, 56, 57, 59, 60, 62, 63, 65 and 71, <i>in third state</i>		49. - -
	Plates 2, 3, 5, 8, 10, 11, 13, 23 to 25, 31, 35, 43, 46, 47, 49 to 54, 58, 61, 67 to 70, <i>in fourth state</i>		
	Plates 6, 9, 45, 48 and 66, <i>in fifth state</i>		
	Plates 44 and 55, <i>in sixth state</i>		
	Plate 17, <i>only state</i>		

The Property of a Private Collector.

FRAMED.

250	The Princes in the Tower, by S. Cousins, after J. E. Millais, <i>Harrow</i> signed proof	1	4. - -
251	David Garrick between Comedy and Tragedy, by E. Fisher, <i>Reader</i> after Sir J. Reynolds	1	1. 16. -
252	David Garrick, by S. W. Reynolds, after Zoffany, <i>proof before</i> <i>Brall</i> letters	1	1. 14. -
253	Miss Bowles, by C. Turner, after Sir J. Reynolds, <i>proof before</i> the title	1	2. 6. -

- 1.10. - 254 Admiral Charles Watson, by E. Fisher, after Hudson; and Captain Wilkinson, by McArdeU, after Mathias 2 Gains
8. - 255 Francesco di Quesnoy, by P. Van Bleeck, after Vandyck 1 Gains
11. - 256 General Stringer Lawrence, by R. Houston, after Reynolds 1 Rea
14. - 257 Earl Grosvenor, by J. Young, after Hoppner 1 Hilby
- 2.8. - 258 Teignmouth, *aquatint, printed in colours*; Kirkstall Lock, by W. Say; Moor Park, by C. Turner; Sun Rise, by T. Lupton; Christ Church and Brazen Nose, Oxford, by J. Basire; all after J. M. W. Turner 6 Coley
- 1.6. - 259 Richmond Castle and Town; Aske Hall, and five others from Whitaker's History of Richmondshire; Crowhurst, by W. B. Cooke; and Walton Bridge, by J. C. Varrall; all after J. M. W. Turner 9 "

J. M. W. TURNER'S LIBER STUDIORUM.

Numbers referred to are from W. G. Rawlinson's "Turner's Liber Studiorum."

- 12/- 260 Flint Castle: Vessels unloading, by C. Turner (R. 4), *third state* 1 Gains
- 13/- 261 Lake of Thun, Swiss, by C. Turner (R. 15), *third state* 1 "
- 1.1. - 262 The Farm Yard with the Cock, by C. Turner (R. 17), *first state, fine* 1 "
- 5.5. - 263 Junction of the Severn and Wye, by J. M. W. Turner (R. 28), *third state* 1 Dani
- 1.17. - 264 Martello Towers near Bexhill, Sussex, by W. Say (R. 34), *first state* 1 "
- 13- 265 Rispah, by R. Dunkarton (R. 46), *third state* 1 Munn
18. - 266 Hedging and Ditching, by J. C. Easling (R. 47), *third state* 1 Gains
- 1.5. - 267 Dumblain Abbey, Scotland, by T. Lupton (R. 56), *third state* 1 Gains
16. - 268 Tenth Plague of Egypt, by W. Say (R. 61), *third state* 1 Gains
- 2.12. - 269 The Stork and Aqueduct (R. 83); Ploughing, Eton (R. 79), *late impressions*; and four reproductions of the etchings 6 Coley
27. - 270 The Infant Academy, by F. Haward, after Sir J. Reynolds, *printed in colours* 1 Munn
- 1.6. - 271 Angelica Kauffman, by F. Bartolozzi, after Sir J. Reynolds, *in red* 1 Hilby

- 272 The Farmer's Visit to his Married Daughter in Town, and The Visit returned in the Country, by W. Nutter, after G. Morland, coloured, the pair 2 8. 10. -
- 273 Margate with the Venus Steam Packet entering the Harbour, by T. Sutherland, after W. J. Huggins, in colours 1 9. - -

The Property of a Gentleman.

- 274 The Return from Shooting, by F. Bartolozzi, after F. Wheatley, coloured 1 1. 15. -

G. MORLAND (AFTER).

- 275 Fishermen and Smugglers, by J. Ward, the pair, fine 2 22. - -
- 276 SAILORS' CONVERSATION, by W. Ward, fine 1 19.
- 277 FISHERMEN ON SHORE, by W. Hilton, and FISHERMEN GOING OUT, by S. W. Reynolds, the pair 2 16. 10. -
- 278 THE FARMER'S STABLE, by W. Ward, fine 1 22.
- 279 THE FARM YARD, by W. Ward, fine 1 21.
- 280 THE LAST LITTER, by W. Ward, fine and with large margins 1 15.
- 281 THE COUNTRY BUTCHER, by J. R. Smith, fine 1 17. 10. -
- 282 COTTAGERS, by W. Ward, fine 1 24.

The Property of a Private Collector.

- 283 The Misses Sharp, by W. Say, after G. H. Harlow, open-letter proof, large margins 1 3. 10. -
- 284 Going Out Milking, and The Return from Milking, by C. Turner, after F. Wheatley, the pair 2 30.
- 285 The Farewell, by R. Cooper, after Corbould, printed in colours 1 1. 15. -
- 286 A VISIT TO THE GRANDFATHER, by W. Ward, after J. R. Smith, and A VISIT TO THE GRANDMOTHER, by J. R. Smith, after J. Northcote, the pair, printed in colours, no margins 2 50.

- 13.10. - 287 Anxiety, and Mutual Joy, by P. Dawe, after G. Morland, *the pair*
- 3.5. - 288 Views in the Island of Antigua, by Hirlimann and Hogi, after Stohwasser, *aquatints, in colours*
19. - 289 The Volunteer Army of Great Britain, 1806, by and after H. Roberts
- 1.3. - 290 The Yorkshire Hog, by R. Pollard, after J. Berenger
- 4.10. - 291 The Celebrated Bull Alexander, by R. Woodman, after B. Marshall, *open-letter proof*
- 2.5. - 292 A Short-horned Heifer, by W. Ward, after T. Weaver
- 4.5. - 293 The Nebus Ox, by W. Ward, after T. Weaver, *printed in colours*
- 5.10. - 294 Newmarket Heath, *published by John Bodger, printed on satin*
- 1.5. - 295 A Carriage Match, *published by John Bodger*
- 13.10. - 296 The Earl of Darlington and his Foxhounds, by T. Dean, after B. Marshall, *fine and with large margins*
- 21.10. - 297 Philip Payne with the Beaufort Hounds, by C. Turner, after T. R. Davis, *large margins*
28. - 298 Partridge Shooting, and Otter Hunting, by Lewis and Nicholls, after P. Reinagle
- 17.10. - 299 Grouse, Snipe, Duck and Woodcock Shooting, 1796, *printed in colours*
4. - 300 Pheasants and Ptarmigan, by C. Turner, after Elmer, *printed in colours*

END OF SALE.

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THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

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34 and 35, New Bond Street, W. 1

Catalogue
OF A SALE OF
Magnificent
Engravings

The Property of The
Lady Lucas

From the famous historical collection formerly at Wrest Park, Beds.

First Day, Tuesday, 7th May - - Lots 1 to 181
Second Day, Wednesday, 8th May - - Lots 182 to 355
Third Day, Thursday, 9th May - - Lots 356 to 487

1918

ILLUSTRATED COPY—PRICE HALF-A-CROWN.

CATALOGUE
OF A SALE OF
Magnificent Engravings
THE PROPERTY OF THE
LADY LUCAS

from the famous historical collection formerly at Wrest Park, Beds.

COMPRISING :

Interesting Caricatures ; Splendid Sporting Prints of Shooting, Hunting, Coursing, etc., mostly in colours ; Topographical and Ballooning Views and Scenes, chiefly aquatints in colours ; Fancy Subjects by F. BARTOLOZZI, P. W. TOMPKINS, M. BOVI, T. GAUGAIN, C. KNIGHT, J. OGBORNE, etc., together with a superb Series of fine Mezzotint Portraits, Sporting, and other subjects, mostly in splendid early states by VALENTINE GREEN, W. DICKINSON, J. R. SMITH, W. WARD, J. K. SHERWIN, J. WATSON, J. MCARDELL, R. EARLOM, and other famous English Mezzotinters, after SIR JOSHUA REYNOLDS, J. HOPPNER, G. MORLAND, and including "Lady Bampfylde," "Daughters of Sir Thomas Frankland," "Gower Family," "Countess of Salisbury," "Marquess of Granby," "The Romps and The Truants," "Happy Cottagers," "Juvenile Navigators," etc. ; also a fine series of Naval and Military Battle Scenes, and Military and Historical Views and Portraits.

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*Auctioneers of Literary Property and
Works illustrative of the Fine Arts,*

At their Large Galleries, 34 & 35, New Bond Street, W. 1,
on TUESDAY, the 7th of MAY, 1918, and two following
Days, at ONE O'CLOCK precisely.

May be Viewed Two Days prior.

Catalogues may be had.

£1,300 FOR A MEZZOTINT.

S. Telegraph

May 9, 1918

Lady Lucas's collection of mezzotint engravings, sold at Sotheby's, included a fine first state of "The Gower Family," by J. R. Smith after Romney's famous picture in the possession of the Duke of Sutherland. This fetched £1,300 (Ellis and Smith), the previous highest price for an example being £1,200, paid in 1913. The girl with the tambourine in this composition, Lady Anne Leveson-Gower, afterwards married the Most Rev. Venables Vernon Harcourt, Archbishop of York, and the little lad in it was that Viscount Granville, Ambassador to Russia, and father of the well-known Foreign Secretary, 1880-85. A third state of T. Watson's "Lady Barnfylde," after the Reynolds portrait which Mr. Alfred de Rothschild bequeathed to the nation, brought £650 (Ellis and Smith). A first state of this realised the record price of a mezzotint, £1,450gs in 1912.

NS OF SALE.

the buyer; and if any dispute arise puted shall be immediately put up cannot decide the said dispute.

than 1s.; above five pounds, 2s. 6d.,

pon which there is a reserve, the to bid on behalf of the seller.

IN THE SALE ROOM.

S. Telegraph

May 9, 1918

Messrs. Sotheby continued yesterday the sale of Lady Lucas's fine collection of engravings, and several high prices were again made. "The Gower Family," J. R. Smith, after Romney, for which Messrs. Ellis and Smith gave £1,300, was a first state, a very fine impression, as was the "Catharine, Lady Barnfylde," in the second state, T. Watson, after Reynolds, for which the same purchasers paid £650. "Anne, Viscountess Townshend," Valentine Green, after Reynolds, first state, brought £310 (Colnaghi and Obach). £4,891 5s. was the afternoon's total. The sale will be concluded to-day.

At Messrs. Christie's, where old English silver from various sources was being sold, a collection of caddy spoons, 357 examples, end of the Eighteenth and beginning of Nineteenth Centuries, made £290 (Harman).

expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

FIRST DAY'S SALE.

CARICATURES.

LOT

1	Political, Social, Theatrical, Napoleonic, and other Caricatures by Gillray, J. Sayer, Dighton, and Cruikshank ; <i>loose in a volume.</i>	2	(51)
2	Political and Portrait Caricatures, mostly by J. Sayer ; <i>loose in a volume.</i>	2	(71)
3	A large collection of Caricatures by H. B. (John Doyle) ; <i>in a portfolio.</i>	1	10 (Parcel)
4	The Charming Brute (Handel) ; Col. Charteris, Jonathan Wild, and other portraits.	2	
5	Six Guineas Entrance and a Guinea a Lesson, by P. Sandby ; Jason et Medee and another ; <i>aquatints of old and young Vestris.</i>	1	1 (3)
6	A similar Lot and another of Bas Relief, found at the Opera House by R. Meadows.	1	8 (4)
7	Les Courses du Matin, by P. L. D. C. ; <i>aquatint</i> ; La Course des Montagnes Russes ; English and Dutch Caricatures on dancing	1	9 (22)
8	Mrs. Abington, Mrs. Billington, Delpini, and other theatrical caricature portraits.	2	(9)
9	A Park Shower, The World in Masquerade ; The Twelve Months and others.		(35)
10	Mounting Guard ; A Little Tighter and A Little Bigger, and other Costume Caricatures, by Rowlandson Bretherton, and others.	1	5
11	Politics, by R. Pollard ; <i>two impressions.</i>		(2)
12	Goldsmith, C. J. Fox, Costumes of France, Italy, and England, by Bretherton and Baldrey, after H. Bunbury.	1	(50)
13	Richmond Hill, by Dickinson, after Bunbury.		(1)
14	The Relief ; A Visit to the Camp and a Recruiting Party, by Dickinson, after Bunbury.		(3)

- 19/ 15 Patience in a Punt ; Billiards, and other Sporting Caricatures, by Jones, Dickinson, and others, after Bunbury. (16) *unlabeled*
- 18/ 16 A Chop House ; Morning or the Man of Taste and other Caricatures relating to Posting, by Dickinson and others, after Bunbury. (8) *unlabeled*
- 1 2. 17 A Smoking Club, The Country Club, and others, by Dickinson, after Bunbury. (6)
- 18 18 View on the Pont Neuf at Paris and others, by Bretherton, after Bunbury. (9)
- 13 10 19 A Dancing Master's Ball, by T. Rowlandson ; *coloured*. (1) *unlabeled*
- 15- 20 Mr. H. Angelo's Fencing Academy, by Rosenberg, after T. Rowlandson ; *in colours, fine*. (1) *unlabeled*
- 1 21 Botheration, by S. Alken, after T. Rowlandson. (1) *unlabeled*

SPORTING.

- 153- 22 WOODCOCK SHOOTING ; Rabbit Shooting, Duck Shooting and Pheasant Shooting, by J. Godby and H. Merke, after S. Howitt ; *printed in colours, fine*. (4) *unlabeled*
- 86 23 PARTRIDGE SHOOTING, by J. Godby, H. Merke and J. Clark, after S. Howitt ; *printed in colours, the pair, fine*. (2) *unlabeled*
- 40 24 STAG HUNTING, by J. Godby and H. Merke, after S. Howitt ; *printed in colours, the pair, fine*. (2) *unlabeled*
- 40 25 HARE HUNTING, by J. Godby and H. Merke, after S. Howitt ; *printed in colours, fine, the pair*. (2) *unlabeled*
- 52 26 COURSING, by J. Godby and H. Merke ; Horse Racing, by J. Godby and H. Merke ; and Fox Hunting, by Vivares and Merke, all after S. Howitt ; *printed in colours, fine*. (3) *unlabeled*
- 1 10 27 Engravings of Various Fishes, by G. King, 1734. (8) *unlabeled*
- 28 28 Fishing, Hawking and other Sporting Subjects, by S. Howitt. (35) *unlabeled*
- 29 29 Skating and Companion Engraving, by W. M. Picot, after De Louthembourg ; *the pair, proofs*. (2) *unlabeled*
- 1 30 A Hunting Piece, by D. Lerpiniere, after Wooton. (1) *unlabeled*
- 6 10- 31 Breaking Cover and Death of the Fox, by J. Scott, after Reinagle and S. Gilpin ; *the pair*. (2) *unlabeled*

TOPOGRAPHICAL.

- 32 Monte Nuovo and Three Other Views in the Island of Baia, by P. Sandby, after Fabris ; *aquatints*. (4) 3
- 33 A similar Lot. (4) 2 5
- 34 Triumphal Arch at Fano and Views in Sicily, by P. Sandby, after Clerisseau and Fabris ; *aquatints*. (5) 1
- 35 Views of Naples, by P. Sandby, after Fabris ; *aquatints*. (4) —
- 36 Views of Lake of Avernus, Mare Chiano, Arco Felice and Town of Puzzuoli, by P. Sandby, after Fabris ; *aquatints*. (4) 2 5
- 37 A similar Lot. (4) 2 5
- 38 Balloon Ascent by Vincent Lunardi from the Grounds of the Honourable Artillery Company, by Jukes, after J. Brewer ; Seven Views of Windsor and Eton, by P. Sandby ; Four Views of Warwick Castle, by P. Sandby ; Carnival at Rome, by P. Sandby, *the set of four* ; Eight Views of Naples and Baia, by P. Sandby, after Fabris ; Twelve Views in the Pyrenees, by A. Robertson ; Falls of the Passaick ; Design for an American Settlement, by Peake and P. Sandby, after Governor Pownal, etc. ; *mounted in an old scrap book, aquatints*. (51) —
- 39 Views of the Lakes of Cumberland, by Merigot, after J. Smith ; *bound in a volume*. (20) 2
- 40 Jedburgh Abbey, two views ; Kelso Bridge and Abbey ; Dryburgh Abbey ; Town and Bridge of Berwick, two views, by Jukes, after Catton ; Stirling Castle, two views ; Abbey and Palace of Dunfermline ; Tantallon Castle ; Edinburgh Castle and View of the Forth, by Jukes, after Farrington ; *bound in a volume ; aquatints*. (12) 1
- 41 Cataract of Niagara, by W. Byrne, after R. Wilson ; View in Macao and View of the Harbour of Taloo, by J. Webber ; *coloured*. (3) 2
- 42 Views in Paris and Environs, by Lewis Harraden, Pickett and Stadler, after Thomas Girtin ; *in a volume, aquatints*. (20) 2 5
- 43 The Royal Dockyards at Chatham and Woolwich, by and after R. Dodd ; *aquatints*. (2) 5
- 44 Beverley Minster ; Fountain's Abbey ; Ely Cathedral ; Ripon Cathedral ; St. Peter, York, South-East and North-West Views ; and North-West View of St. Paul's, London, by F. C. and G. Lewis and R. Reeve, after J. Buckler ; *aquatints*. (7) //

- 6 45 Views on the River Dee, by F. Jukes, after T. Walmsley ; *aquatints*. (16) *1/2*
- 2 46 Skiddaw, by T. Morris, after De Louthembourg. (1) *1/2*
- 1 47 Stowe House and Grounds, by Baron, after Rigaud. (15) *1/2*
- 2 1/5 48 Scarborough with the Castle on Span, by Kip, after F. Place ; *large view*. (1) *1/2*
- 2 49 Eddystone Lighthouse, by Sturt ; Nonsuch Castle, after Hoefnagle 1582 ; Views of Matlock, Dovedale, etc., after Vivares ; and other Views. (A large parcel, *1/2*)
- 4 5 50 London Bridge and Westminster Bridge, by Canot, after S. Scott ; Whitehall, by G. Vertue ; Kensington Palace, by J. Rocque ; and other London Views. (17) *1/2*
- 3 5 51 Views on the River Dee, by Jukes, after Walmsley ; *aquatints, printed in colours, bound in a volume*. (15) *1/2*
- 14 52 Views in the Island of Jamaica, by Lerpiniere, Vivares and Mason, after G. Robertson. (6) *1/2*
- 2 53 The Great Banyan Tree and The Temple of Elephanta, by J. Phillips, after J. Wales ; *proofs, the pair*. (2) *1/2*
- 9 54 A similar Lot, with descriptive letterpress. (2) *1/2*
- 3 1/5 55 View of Gaspe Bay, Gulf of St. Lawrence, by Mazeli, after Capt. H. Smyth ; and View of Cohoes Falls, Mohawk River, by W. Elliot, after Governor Pownall and P. Sandby. (2) *1/2*
- 5 56 View of the City of Quebec ; Gaspe Bay ; Cape Rouge ; Fall of Montmorenci ; and Pierced Island, by Canot, Elliot, Mazell and Benazech, after Capt. H. Smyth. (5) *1/2*
- 5 57 View of Bethlehem, Pennsylvania ; Great Cohoes Falls ; American Settlement Farm ; Hudson's River ; Pakepsey ; and Falls of Passaick, by P. Sandby, Peake, Benazech and W. Elliot, after P. Sandby. (6) *1/2*
- 5 58 The Capitol at Washington ; Elevation of the Principal Front and Plan of the Principal Floor, by C. A. Busby. (2) *1/2*
- 2 5 59 Architectural Drawings, Plans, Maps and Views. (A large parcel) *1/2*
- 1 60 Views in Rome, France, etc. ; Architectural Drawings of Hospital of Madrid and Linea. (Parcel) *1/2*
- 12 61 Views of Windsor and Eton, by P. Sandby ; *aquatints*. (6) *1/2*

- 62 Temple of Apollo Didymcus, near Miletus ; Gymnasium at Ephesus ; and Temple near Melasso, by P. Sandby, after W. Pars ; *aquatints*. (3) /
- 63 View on the Clyde ; Glen of the Trossachs ; and View of Dunkeld, by C. Turner, after H. W. Williams ; *aquatints*. (3) 7/10
- 64 View on the Tilt near Atholl House ; and Hermitage on the Braan at Dunkeld, by S. Alken, after J. Smith ; *aquatints*. (2) /
- 65 View on the Ouse, by Havell, after Matthiason ; and View of Languard Fort, by Jukes, after Callander ; *aquatints printed in colours*. (2) 12/10
- 66 Views of Coalbrook Dale, Madeley and Broseley, by Fittler, Chesham and Lowry, after G. Robertson. (6) /
- 67 The River Wie ; Dove Dale ; Castleton ; and Wetton Mill, by Vivares, Roberts, Benoist, Scotin and Granville, after T. Smith. (5) 18
- 68 South View of London and Westminster, by D. Lerpiniere, after Robertson ; Wanstead, by Fittler, after Robertson ; and Welsh Views by Elliot, Woollett and Canot, after R. Wilson. (5) 4

FANCY.

- 69 The Birthday Gift or the Joy of a New Doll, and Book of Etchings, both by P. W. Tomkins, after Lady Templeton, with titles ; *bound in a volume*. (20) 8
- 70 Proof Engravings from Vols. I. and II. of the Boydell Collection, including Rembrandt, by Easlom, *very fine* ; A Brisk Gale and companion, by Canot, after Backhuysen, etc. ; *bound in a volume*. (53) 76
- 71 The Wellington Shield, by and after T. Stothard ; The Life of Achilles, by Baron, after Rubens ; and Landscapes by Cunego, after Poussin ; *bound in a volume*. 8
- 72 Nicholas the Carpenter and Robin ; Figure Studies, two ; and five other Drawings by J. Mortimer ; and Etchings and Engravings by T. Burke, W. W. Ryland, R. Blyth and others, all after J. Mortimer ; *mounted and loose in large scrap book*. (95) 10
- 73 Engravings from Statues and Busts, etc., including Henry VI. mezzotint, George Washington, Thomas Guy, Alexander Pope, etc. ; *loose in a volume*. (21) 18

- 6-17 6 74 Etchings of Landscapes, Portraits and Fancy Subjects, by T. Orde ; Newenham, The Princess Royal, C. M. Fanshawe and others ; *loose in an old scrap book.* (58) 1
- 10 75 Etchings of Gems, Portraits and Fancy Subjects, by Thomas Worlidge. (47) 1
- 7 76 Etchings by Angelica Kauffman. (21) 1
- 3 10 77 Sit up Papageno, by Agar, after Singleton ; A Fern Cutter's Child, by Meadows, after Westall ; Dancing Girl, by Watts, after Countess Spencer ; and six other Fancy Subjects. (9) 1
- 1 78 Rural Contemplation, by Gaugain, after Westall ; Confirmation and Sacrament, by Meadows, after Westall ; and three others after Singleton and Westall. (6) 1
- 11 79 The Shepherdess of the Alps, by Eginton, after W. Hamilton ; *in brown.* (1) 1
- 2 5- 80 Bacchus Reposing and Bacchus and Cupids Sporting, by M. Bovi, after Lady D. Beauclerk, the pair. (2) 1
- 13 81 Sheep Shearing ; Apple Gathering ; and Hay Making, by J. Barney, after W. Hamilton. (3) 1
- 8 5- 82 The Match Boy and The Primrose Girl, by C. Knight, after J. Ross Smith. (2) 1
- 5-5- 83 Blouzelind and Black Eyed Susan, by W. Dickinson, after H. Bunbury. (2) 1
- 1 5- 84 Sketch taken at Portsmouth and The Blind Beggar and his daughter of Bethnal Green, by Chapman, after H. Bunbury. (2) 1
- 2 85 Girl of Dauphiny, by Harding ; Auld Robin Gray, by Bartolozzi ; and two others, all after H. Bunbury. (4) 1
- 1 15- 86 Rosamond Oliver and Celia, by P. W. Tomkins ; and Edgar and Cordelia, by Ogborne, both after W. Hamilton. (2) 1
- 1 10 87 Venus and Cupid, by Picot, after Zuccarelli, Devotion, after R. Cosway ; and three other Fancy Subjects. (5) 1
- 6 10 88 A Son of Mr. Jekyll, by Cardon, after Lodder ; Father's Delight, by H. Meyer, after Derby ; and Infancy, by Freschi, after Lodder. (3) 1
- 1 10 89 My Cats and My Dogs, by J. Godby, after W. M. Craig ; *the pair.* (2) 1
- 10-70 90 He Sleeps, by and after P. W. Tomkins ; *in brown fine* (1) 1

- 91 Of Such is the Kingdom of Heaven, by W. Dickinson ; The Spirit of a Child arriv'd in the Presence of the Almighty, by Bartolozzi ; and The Three Holy Children, by Simon, all after Rev. W. Peters. (3) 11
- 92 A Shipwreck'd Sailor Boy telling his Story at a Cottage Door, by T. Gaugain, after Bigg. (1) 5
- 93 Saturday Night, proof before the title ; and Sunday Morning, by W. Nutter, after Bigg ; *the pair*. (2) 16
- 94 The Communion, by Suntach, after Wheatley ; Isabella and Theodore and Theodore and Matilda, by Gardiner, after S. Harding, *the pair* ; and two other Fancy Subjects. (5) 1
- 95 The Birth of the Thames, by P. W. Tomkins, after Maria Cosway ; The Guardian Angel, by S. Phillips, after Maria Cosway ; and Epponina, by C. Wilkin, after B. West. (3) 10
- 96 The Woodman, by Bartolozzi ; *open letter proof* ; Crazy Kate, by T. Burke ; and A Girl going to Market, by T. Gaugain, all after Barker. (3) 1
- 97 The Tired Soldier, by C. Knight, after Opie ; Children at their Mother's Grave, by Ogborne, after Bourgeois ; and Bathing Horses at Brighton, by Ogborne, after Bourgeois. (3) 14
- 98 The Sleeping Nymph, by P. Simon, after J. Opie ; *in brown, fine*. (1) 2 12
- 99 Andromache and Ascanius, by Condé, after R. Cosway ; Maria, by P. W. Tomkins, after Russell ; and two others by Bartolozzi. (4) 1 16
- 100 The Favourite Rabbit and Tom and his Pidgeons, by C. Knight, after J. Russell ; *the pair*. (2) 3 16
- 101 A Storm in Harvest, by R. M. Meadows, after Westall. (1) 1 16
- 102 Breaking the Ice and Going to the Mill, by W. Leney, after Westall ; *the pair*. (2) 2
- 103 Charles II. discovering himself to Col. Wyndham's Family and Lord Russell taking leave of his family, by C. Knight. after Stothard ; *open letterproofs, the pair* ; Prince Arthur and the Archduke of Austria, by J. Ogborne, after Hamilton ; Resignation of Lady Jane Grey ; and The Magnanimity of Mary Queen of Scots, by Ogborne, after Hamilton ; *the pair*. (5) 2
- 104 The Mouse Trap and Children and Chickens, by J. M. Delattre, after W. Hamilton ; *proofs before the titles, the pair*. (2) 15
- 105 A Visit to Puss and A Visit to Chloe, by T. Gaugain, after W. Hamilton ; *the pair*. (2) 12 16

- 1570 106 Hoop Trundling and Buffet the Bear, by Pasterene, after W. Hamilton; *the pair, in brown.* (2)
- 31 107 The Breaking Up and The Masquerade, by W. Nutter, after W. Hamilton; *the pair, in bistre.* (2)
- 23 108 Soap Bubbles and King of the Castle, by P. W. Tomkins, after W. Hamilton; *the pair, in brown.* (2)
- 23 109 How Smooth Brother, Feel Again and The Castle in Danger, by T. Gaugain, after W. Hamilton; *the pair, in bistre.* (2)
- 8 110 Girl and Pigeons and Boy and Lamb, by N. Colibert, after W. Hamilton; *in brown, the pair.* (2)
- 11 111 Boy and Fighting Cocks and Girl and Favourite Cat, by N. Colibert after W. Hamilton; *in brown, the pair.* (2)
- 17 112 Blind Man's Buff and See Saw, by C. Knight, after W. Hamilton; *in brown, the pair.* (2)
- 17 113 Shuttle Cock and Whip Top, by J. Barney, after W. Hamilton; *in bistre, the pair.* (2)
- 7 10 114 Children Feeding Ducks and Children Feeding Fowls, by C. Knight, after W. Hamilton; *the pair.* (2)
- 16 115 Children playing with a Lamb and Children Bird Nesting, by C. Knight, White, after W. Hamilton; *in brown, the pair.* (2)
- 2 116 The Introducing a Young Lady in the School of a Convent, by T. Vivares; *printed in colours.* (1)
- £ 5- 117 Venus and Adonis and Death of Adonis, published by A. C. De Poggi, 1794; *the pair, printed in colours.* (2)
- 30 118 Cupid kneeling to Ceres and Companion Engraving, by Mme. Bovi; *circles, the pair, printed in colours.* (2)

F. BARTOLOZZI.

- 5 119 Landscapes, Fancy and Biblical Subjects in stipple and etching; *mounted in a volume.* (69)
- 1 6 120 The Marlborough Gems; *loose in two scrap books.* (72)
- 1 1 121 Landscapes, Fancy Subjects and Biblical Subjects and others by Wagner; *mounted in old scrap books.* (2)

- 122 Macklin's British Poets, engravings by Bartolozzi, P. W. Tomkins, Chapman and Coles, after Fuseli; Kauffman, W. Hamilton, M. Cosway, Bunbury, Wheatley, Stothard, Artaud, Opie, Rigaud, Gainsborough and Reynolds; *bound in a volume.* (24) 12
- 123 Religion, after A. Kauffman; Girl's Head, after Cipriani, *in red*, and five others by Bartolozzi; and Sylvia overseen by Daphne, by P. W. Tomkins, after Kauffman. (8) 2 5
- 124 Tickets for Concerts, Masquerade and Regatta. (24) 1 1
- 125 Sir J. Reynolds' and Mrs. Parker's Visiting Cards; Book Illustrations, etc. (24) /
- 126 The Birth of Shakespeare and Shakespeare's Tomb, after A. Kauffman; *the pair.* (2) 1 15
- 127 Cornelia, Mother of the Gracchi, after A. Kauffman; Joan of Arc receiving the Consecrated Banner, after Westall, two impressions and two others. (5) 1 15
- 128 Damon and Musidora and The Freeing of Amoret, open letter-proof, after J. Opie. (2) 1 5
- 129 Zephyr, after Colibert; Faith and Vanity, after Bartolozzi; Angelica and Medor and Companion, after Kauffman; *proofs before the titles.* (5) 1 10
- 130 Cupids and Bacchanalians, after Lady Diana Beauclerk; *proofs before the titles, in brown.* (2) 10
- 131 Lady Ann Bothwell's Lament and The Song, after H. Bunbury. (2) 1 10
- 132 The Daughters of Lady Diana Beauclerk, after Lady D. Beauclerk. (1) 18
- 133 Affection and Innocence, by P. W. Tomkins, after F. Bartolozzi; *open letter proof, in red, fine.* (1) 12 10
- 134 Hunt the Slipper and Hot Cockles, after W. Hamilton; *the pair, in brown.* (2) 13
- 135 Playing at Marbles and Playing at Thread the Needle, after W. Hamilton; *in brown, the pair.* (2) 10
- 136 Swinging and Trap Ball, after W. Hamilton; *the pair, in brown.* (2) 7 10
- 137 Peg Top and Bob Cherry, after W. Hamilton; *proofs before the title, in brown, the pair.* (2) 98
- 138 THE TWELVE MONTHS, after W. Hamilton; *in brown, fine.* (12) 2 10
- 139 Edward II. and Elfrida and Prince Edmund and Alghitha, after W. Hamilton; Meeting of Edward V. and his brother, the Duke of York, after Ramberg; and The Death of Lady Jane Grey, after W. Martin; *in brown.* (4)

- 140 The Conclusion of the Treaty of Troye, after Hamilton; The Heroism of Prince Edward, after Cipriani; Eleanora sucking the Venom out of the wound of Edward I., and Lady Elizabeth Grey imploring of Edward IV. the restitution of her husband's lands, by W. W. Ryland, after A. Kauffman. (4)

AFTER T. GAINSBOROUGH.

- 141 The Fagot Binders, by Bartolozzi; The Woodman, by P. Simon; Peasants going to Market, by Bartolozzi; and The Cottage Girl, by Whessell. (4)
- 142 Lavinia, by Bartolozzi; *in brown, large margins.* (1)
- 143 Girl and Pigs, by R. Earlom; *proof before letters.* (1)
- 144 The same; *open letter proof, fine.* (1)
- 145 Cottage Children and Boys and Dogs, by H. Birche, after J. Hoppner; *the pair.* (2)
- 146 Girl and Pigeons, by H. Kingsbury; *open letter proof, fine.* (1)
- 147 DAUGHTERS OF SIR THOMAS FRANKLAND, by W. Ward; *third state, very fine.* (1)

AFTER G. MORLAND.

- 148 The Weary Sportsman, by W. Bond.
- 149 The Young Nurse and Quiet Child and The Angry Boy and Tired Dog, by G. Graham; *in brown, the pair.* (2)
- 150 Children Feeding Goats, by P. W. Tomkins; *in bistre.* (1)
- 151 Morning, or Higlars preparing for market, *lettered impression;* and Evening, or the Postboy's return, *proof before letters,* by D. Orme; *the pair.* (2)
- 152 DANCING DOGS AND GUINEA PIGS, by T. Gaugain; *in brown, the pair, fine.* (2)
- 153 A Bear Hunt, by S. W. Reynolds. (1)
- 154 The Fisherman's Dog, by S. W. Reynolds. (1)
- 155 The Kennel, by S. W. Reynolds. (1)

156	THE GIPSIES' TENT, by J. Grozer ; <i>very fine.</i>	(1)	27.
157	THE HAPPY COTTAGERS, by J. Grozer ; <i>open letter proof, very fine.</i>	(1)	55-
158	Dog and Cat, by J. R. Smith.	(1)	2
159	Rustic Employment, by J. R. Smith ; <i>in brown, fine.</i>	(1)	27
160	A Visit to the Donkeys, by W. Ward.	(1)	11 10
161	Girl and Pigs and Girl and Calves, by W. Ward ; <i>the pair.</i>	(2)	6.
162	The Barn Door, by W. Ward ; <i>fine.</i>	(1)	10
163	THE SPORTSMAN'S RETURN, by W. Ward ; <i>proof before the title, very fine.</i>	(1)	130
164	THE FARMER'S STABLE, by W. Ward ; <i>proof before the title, very fine</i>	(1)	160
165	The same ; <i>lettered impression, fine.</i>	(1)	24
166	A CARRIER'S STABLE, by W. Ward ; <i>proof before the title, very fine.</i>	(1)	75-
167	Children Bird Nesting, by W. Ward ; <i>fine.</i>	(1)	36
168	JUVENILE NAVIGATORS, by W. Ward ; <i>very fine.</i>	(1)	73.

AFTER SIR J. REYNOLDS.

169	Sir Joshua Reynolds, by J. K. Sherwin, <i>proof</i> ; Hope Nursing Love, by Bartolozzi ; Venus Chiding Cupid, by Bartolozzi ; and others by S. W. Reynolds, Earlom, Sharp, etc.	(11)	2 2.
170	The Dead Bird, by F. Bartolozzi ; <i>in bistre.</i>	(1)	3 15-
171	La Petite Rusée, by J. F. Bause ; <i>proof before the title.</i>	(1)	4 10
172	Felina, by J. Collyer.	(1)	1 5
173	Age of Innocence, by J. Grozer ; <i>proof before title, in brown</i>	(1)	2.
174	The Infant Academy, by F. Haward ; <i>proof before the title, in brown.</i>	(1)	1 15
175	The Mask, by L. Schiavonetti (Ladies Anne and Charlotte Spencer) ; <i>proof before the title, in bistre.</i>	(1)	1 8-

- 6 3/5 176 The Young Fortune Teller (Lord Henry and Lady Charlotte Spencer), by J. Jones ; *in bistre*. (1) *Small*
 6 1/5 177 The Fortune Teller, by J. K. Sherwin. (1) *4*
 1 5 178 The Calling of Samuel, by J. R. Smith ; Death of Dido, by Grozer ; and Count Ugolino, by J. Dixon. (3) *Small*
 2 1/5 179 Richmond Hill, by J. Jones. (1) *Small*
 / 180 Mrs. Abington as Roxalana, by J. K. Sherwin ; *in brown*. (1) *Small*
 / 5 181 The same ; *in brown*. (1) *1*
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SECOND DAY'S SALE.

AFTER SIR J. REYNOLDS.—(Con.)

182	Elizabeth, Countess of Ancrum, by J. Spilsbury (C.S. 1); <i>first state, proof before letters.</i>	(1)	4 15
183	Mary, Duchess of Ancaster, by J. Dixon (C.S. 1); 1A <i>state.</i>	(1)	11
184	The same (C.S. 1); <i>second state.</i>	(1)	2 10
185	John Armstrong, M.D., by E. Fisher (C.S. 3), <i>proof before letters, state not mentioned, by Chaloner Smith</i> ; and Robert Drummond, by J. Watson (C.S. 49); <i>first state.</i>	(2)	3 10
186	Lords Ashburton and Shelburne and Colonel Barré, by J. Ward (C.S. 1); <i>second state.</i>	(1)	19
187	CATHARINE, LADY BAMFYLD, by T. Watson (C.S.); <i>second state, very fine.</i>	(1)	6 50
[See Illustration.]			
188	James Beattie, by J. Watson (C.S. 9), <i>second state</i> ; and John, Marquis of Granby, by R. Houston (C.S. 50).	(2)	4
189	Francis, Duke of Bedford, and Brothers, by V. Green (C.S. 8); <i>first state.</i>	(1)	27
190	The same, <i>in the second state.</i>	(1)	14 10
191	Mrs. Billington as St. Cecilia, by J. Ward (C.S. 5); <i>third state.</i>	(1)	9
192	Miss Bowles, by C. Turner; <i>proof before the title.</i>	(1)	7 10
193	Miss Bosville, by J. Watson (C.S. 11); <i>third state.</i>	(1)	3
194	Mrs. Bouverie and Son, by J. Watson (C.S. 12); <i>second state.</i>	(1)	21
195	Mrs. Bouverie and Mrs. Crewe, by J. Marchi (C.S. 1); <i>first state.</i>	(1)	36
196	Elizabeth, Duchess of Buccleugh and Lady Mary Scott, by J. Watson (C.S. 16); <i>second state.</i>	(1)	32
197	LADY SARAH BUNBURY, by E. Fisher (C.S. 6); <i>first state, very fine.</i>	(1)	1 52
198	Lord Burghersh, by F. Bartolozzi.	(1)	~
199	The same.	(1)	2 10

- 15- 200 Charles, Lord Camden, by J. G. Haid (C.S. 1) ; the same by Basire, *ready*
and the same by Ravenet. (3)
- 8-10 201 John, Lord Cardiff, by E. Fisher (C.S. 7) ; *first state*. (1) *fine*
- 5- 202 Frederick, Earl of Carlisle, by J. Spilsbury (C.S. 9) ; *second state*. (1) *ready*
- 4 203 Cornelia and Her Children (Lady Cockburn), by C. Wilkin. (1)
- 15- 204 BARBARA, COUNTESS OF COVENTRY, by J. Watson (C.S. 36) ; *first state, before the lower margin was cleaned, very fine*. (1) *fine*
[See Illustration.]
- 19 205 Mrs. Crewe, by T. Watson (C.S. 10) ; *third state, fine*. (1) *ready*
- 84 206 DIANA, VISCOUNTESS CROSBIE, by W. Dickinson (C.S. 14) ; *second state*. (1) *fine*
- 56 207 SIR JOHN CUST, by J. Watson (C.S. 42) ; *first state, before all letters and before space below was cleaned, state not mentioned by Chaloner Smith*. (1) *ready*
[See Illustration.]
- 6 208 Lady Ann Dawson, by J. McArdell (C.S. 52) ; *second state* ; and Lady Caroline Russell, by J. McArdell (C.S. 160) ; *second state*. (2) *ready*
- 86 209 ELIZABETH, COUNTESS OF DERBY, by W. Dickinson (C.S. 16) ; *second state, fine*. (1) *ready*
- 80 210 GEORGIANA, DUCHESS OF DEVONSHIRE, by V. Green (C.S. 37) ; *second state, fine*. (1) *ready*
- 7 211 Frances, Countess of Essex, by J. McArdell (C.S. 63) ; *state without the publication line* ; and Hannah Horneck, by J. McArdell (C.S. 107) ; *second state*. (2) *ready*
- 3 212 Ann, Lady Fenhoulet, by J. McArdell (C.S. 53) ; *first state*. (1) *ready*
- 16- 213 Miss Kitty Fischer, by R. Houston (C.S. 36) ; *third state* ; and Elizabeth, Countess of Northumberland, by R. Houston (C.S. 81) ; *first state*. (2) *ready*
- 3 15- 214 Charles James Fox, by J. Jones (C.S. 28) ; *second state*. (1) *ready*
- 28 215 David Garrick, by E. Fisher (C.S. 20) ; *first state*. (1) *ready*
- 5- 216 The same ; *in the second state*. (1) *ready*
- 1 18 217 George, Prince of Wales, by F. Haward ; *in brown*. (1) *ready*



No. 204





No. 207



No. 219

- 218 Maria, Duchess of Gloucester, by J. Finlayson (C.S. 9) ; *second state.* (1) 15
- 219 JOHN, MARQUESS OF GRANBY, by J. Watson (C.S. 64) ; *first state, very fine.* (1) 12
[See Illustration.]
- 220 Lord Grantham and Brothers, by T. Cheesman ; *proof before the title, in brown.* (1) 21
- 221 MRS. HALE, by J. Watson (C.S. 69) ; *first state, very fine.* (1) 48
- 222 EMMA, LADY HAMILTON, by J. R. Smith (C.S. 75) ; *second state, fine.* (1) 30
- 223 FRANCES HARRIS, by J. Grozer (C.S. 12) ; *second state, very fine.* (1) 76
- 224 The same, with date February 20th instead of July 20th ; *state not mentioned by Chaloner Smith.* (1) 22
- 225 Lord Heathfield, by R. Earlom. (1) 70
- 226 Lady Caroline Howard, by V. Green (C.S. 68) ; *second state.* (1) 70
- 227 Miss Jacobs, by J. Spilsbury (C.S. 21) ; *second state.* (1) 70
- 228 The Affectionate Brothers (Lambe Family), by F. Bartolozzi ; *in brown.* (1) 5
- 229 Major-General Stringer Lawrence, by E. A. Ezekiel ; *open letter proof.* (1) 9
- 230 William Duke of Leinster, by J. Dixon (C.S. 22) ; *third state.* (1) 10
- 231 LADY SARAH LENNOX, Lady Susan Strangways and C. J. Fox, by J. Watson (C.S. 91) ; *first state.* (1) 5
- 232 The same ; *also in the first state.* (1) 8
- 233 John Viscount Ligonier, by E. Fisher (C.S. 38) ; *second state.* (1) 10
- 234 ELIZABETH DUCHESS OF MANCHESTER and Son, by J. Watson (C.S. 97) ; *first state.* (1) 74
- 235 The same ; *first state.* (1) 26
- 236 Earl of Mansfield, by F. Bartolozzi ; *proof before the title.* (1) 5
- 237 CAROLINE, DUCHESS OF MARLBOROUGH and her Daughter, by J. Watson (C.S. 99) ; *first state.* (1) 8
- 238 Elizabeth Lady Melbourne and Son, by T. Watson (C.S. 25) ; *second state.* (1) 11

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- 239 Isabella Lady Molineux, by J. Watson (C.S. 102) ; *first state.* (1) *Sal*
- 240 LADY CAROLINE MONTAGU, by J. R. Smith (C.S. 110) ; *first state.* (1) *Sal*
- 241 Mrs. Elizabeth Montagu, by J. R. Smith (C.S. 112) ; *second state.* (1) *Sal*
- 242 MISS MEYER, by J. Jacobe (C.S. 5) ; *first state, very fine.* (1) *Sal*
[See Illustration.]
- 243 Louis Philippe Joseph, Duke of Orleans, by J. R. Smith (C.S. 125) ; *first state.* (1) *Sal*
- 244 Hon. Mrs. Parker, by T. Watson (C.S. 28) ; *first state, slightly creased.* (1) *Sal*
- 245 Thais (Miss Emily Pott), by F. Bartolozzi. (1) *Sal*
- 246 Miss Harriet Powell, by R. Houston (C.S. 100) ; *first state.* (1) *Sal*
- 247 Miss Price, by J. Watson (C.S. 120) ; *first state.* (1) *Sal*
- 248 Charles, Marquis of Rockingham, by E. Fisher (C.S. 52) ; *evidently fourth state, dated June 17th 1775 ; state unrecorded by Chaloner Smith.* (1) *Sal*
- 249 EMILY, MARY COUNTESS OF SALISBURY, by V. Green (C.S. 116) ; *second state.* (1) *Sal*
[See Illustration.]
- 250 Lady Scarsdale and Son, by J. Watson (C.S. 129) ; *first state, before all letters, state unrecorded by Chaloner Smith.* (1) *Sal*
- 251 St. Cecilia (Mrs. Sheridan), by W. Dickinson (C.S. 74) ; *second state.* (1) *Sal*
- 252 Mrs. Siddons as The Tragic Muse, by F. Haward. (1) *Sal*
- 253 Georgiana, Viscountess Spencer and Daughter, by J. Watson (C.S. 132) ; *second state.* (1) *Sal*
- 254 Charlotte Lady Talbot, by V. Green (C.S. 128) ; *second state.* (1) *Sal*
- 255 The same ; *also in the second state.* (1) *Sal*
- 256 Francis, Marquis of Tavistock, by J. Watson (C.S. 141) ; *second state.* (1) *Sal*
- 257 ANNE, VISCOUNTESS TOWNSHEND, by V. Green (C.S. 132) ; *first state.* (1) *Sal*
- 258 Maria, Countess of Waldegrave and her Daughter, by R. Houston (C.S. 121). (1) *Sal*
- 259 Prince William Frederick, by C. Watson. (1) *Sal*
- 260 Frederick, Duke of York, by J. Jones ; *two impressions.* (2) *Sal*







AFTER G. ROMNEY.

1.300.

- 261 THE GOWER FAMILY, by J. R. Smith (C.S. 68); *first state, very fine.* (1)

[See Illustration.]

- 262 Sensibility (Lady Hamilton), by R. Earlom; *stipple, in bistre.* (1)

- 263 Saint Cecilia (Lady Hamilton), by G. Keating; *stipple, in brown.* (1)

- 264 The Spinster (Lady Hamilton), by T. Cheesman; *proof before the title, in bistre.* (1)

- 265 Serena (Miss Sneyd), by J. Jones; *stipple.* (1)

PORTRAITS.

- 266 John, Lord Cutts, by B. Lens, after T. Wall (C.S. 2); *rare.* (1)

- 267 George, Lord Lyttleton, by R. Dunkarton, after B. West (C.S. 30); *third state.* (1)

- 268 Lieutenant-Colonel Henry Townshend, by J. McArdell (C.S. 177) (1)

- 269 Miss Hall of Jamaica, as Una and the Lion, by R. Earlom, after B. West (C.S. 19); *first state.* (1)

- 270 Helena Forman, by W. Dickinson, after Rubens (C.S. 24); and Rubens' three children, by P. I. Tassaert, after Rubens (C.S. 3); *second state.* (2)

- 271 Rubens with his Wife and Child, by J. McArdell, after Rubens (C.S. 159); *second state*; and The Gerbier Family, by J. McArdell, after Rubens (C.S. 86). (2)

- 272 Miss Lascelles, by J. Watson, after Cotes (C.S. 89); *first state.* (1)

- 273 Miss Trimmer, by J. Watson, after C. Read (C.S. 145); *second state.* (1)

- 274 Their Royal Highnesses (children of George III.), by V Green, after B. West (C.S. 48); *first state.* (1)

- 275 Miss Beatson, by J. Watson, after C. Read (C.S. 8); *second state.* (1)

- 276 Maria, Countess of Coventry, by R. Houston, after Liotard (C.S. 31); *first state.* (1)

- 277 The Woronzow Children, by C. Watson, after R. Cosway. (1)

- 2-16 278 Hon. Anne Damer, by T. Ryder, after A. Kauffman; *open letter proof*; and Lady Catherine Powlet, by C. W. White, after R. Cosway. (2) *fine*
- 1 279 William Pitt, by F. Bartolozzi, after G. Dupont. (1) *fine*
- 2 280 General Washington, by J. Heath, after G. Stuart. (1) *fine*
- 1 281 George II., by Ravenet, after D. Morier; and George III., by Dickinson and Watson, after Reynolds (C.S. 27). (2) *fine*
- 1 282 Queen Charlotte, by W. W. Ryland, after Cotes; The Apotheosis of Prince Octavius, by R. Strange, after B. West; and Portraits of Princess Charlotte, George IV. and William IV. (5) *fine*
- 2 16- 283 Apotheosis of Princess Charlotte, by C. Turner, after Devis; *open letter proof*; and Princess of Wales and Princess Charlotte, by S. W. Reynolds, after Maria Cosway. (2) *fine*
- 16- 284 Duke of Wellington, by C. Turner, after Bauzit; the same, by Stadler and Minasi, after Aglio; and two other Portraits of the Duke of Wellington. (4) *fine*
- 2 285 Duke of Wellington, by S. W. Reynolds, after Northcote and Jackson. (1) *fine*
- 5- 286 Duke of Newcastle and Marquis of Londonderry, by C. Turner, after Lawrence; and three other Portraits. (5) *fine*
- 3 287 Thomas Philip, Lord Grantham, by W. Brett and S. Cousins, after Robinson; *proofs before the title, eight impressions*. (8) *fine*
- 1 288 The same; *open letter proofs, seven impressions*. (7) *fine*
- 8 289 Earl De Grey, in uniform of Yorkshire Hussars, by S. W. Reynolds, after F. Grant. (3) *fine*
- 14 10 290 Lord Combermere, by C. Turner, after T. Heaphy; *open letter proof*. (1) *fine*
- 20 291 Marquis of Anglesey, by H. Meyer, after P. E. Stroehling; *proof before all letters, fine*. (1) *fine*
- 10 292 Pope Pius VII., by S. Cousins, after Lawrence. (1) *fine*
- 6 293 Master Lambton, by S. Cousins, after Lawrence; *proof before the title*. (1) *fine*
- 1 10 294 Mrs. Agar Ellis, after Jackson; and Mrs. W. Stuart, after Mrs. J. Robertson, both by S. W. Reynolds. (2) *fine*
- 10 295 John Philip Kemble as Rolla, by S. W. Reynolds, after Lawrence; the same, as Hamlet, by S. W. Reynolds, after Lawrence; and the same, as Coriolanus, by Meadows, after Lawrence. (3) *fine*

- 296 Mrs. Siddons, by W. Say, after Lawrence. (1) 3
- 297 Lady Cust, by H. Cousins, after J. G. Middleton; *lettered proof*; and three lithographs of Lady Elizabeth Belgrave, Hon. Mrs. Seymour Bathurst and Miss Fanny Kemble. 2
- 298 General Sir Edward Barnes, by Payne, after Wood; The House of Commons, by Fogg, after Hogarth; and three other Portraits. (5) 5-
- 299 Lady Camden, after Reynolds; and other Portraits of Ladies. (9) 1. 8
- 300 Henrietta Maria and Children, by R. Strange; *two impressions*; Charles I. and Family, by Massard; and Children of Charles I., by R. Cooper; all after Vandyke (4) 1 10
- 301 William III. when a Child, by J. Brouwer, after Houtharst (1) 1
- 302 Portrait by Mr. Levett, and Turkish Costumes, by Tardieu, after Liotard. (8) 5-
- 303 Portraits of English Celebrities. (A parcel) 2
- 304 John Wallis, by W. Faithorne; Lucian, by W. Faithorne; and other early Line Portraits by T. De Leu, Suyderhoef and others. (12) 18
- 305 Captain Cook, by J. K. Sherwin, after Dance; *proof*; and other Portraits, by Bartolozzi, etc. (9) 14
- 306 Anne, Czarina of Russia, by Wagner; John III. of Poland and Family; and other Russian, Swedish and Polish Portraits. (7) 1 2.
- 307 Two Children Subjects by C. D. Melini and Beauvarlet, after Dronais; *the pair*. (2) 2 5-
- 308 Adrienne Le Couvreur, by Drevet, after Coypel; and The Dauphin and Family, by Thomassin, after Mignard. (2) 1 12.
- 309 Mlle. Clarion, by Beauvaret and Cars, after Vanloo; *two impressions*; Mme. Favart, by Daullé; and two others. (5) 18
- 310 Mme. De Pompadour; Mme. Le Brun; Duke of Moncada, by R. Morghen, after Vandyke; *open letter proof*; and other Foreign Portraits. (53) 4 5-
- 311 Louis XIV., by G. Edelinck, after C. Le Brun; *with globe and emblematical figures below, on two sheets*. (1)
- 312 Louis XIV. on horseback, by Edelinck, after Le Brun; *on two sheets*. (1) 1 2.

- 3 10 313 Louis XVI., by J. G. Muller, after Duplessis. (1) *Suber*
- 4 10. 314 The same, by Bervic, after Callet. (1) *King*
- 52 . 315 NAPOLEON BONAPARTE on the Gangway of H.M.S. *Bellerophon*, by C. Turner, after C. L. Eastlake. *Bocher*
- 1 5- 316 The same, by A. B. Desnoyers, after F. Gerard. (1) *Bru*
- 10- 317 The same, by Bovinet, after Duplessis-Bertaux ; and the same, by Roger, after Guerin. (2) *King*
- 8 318 Marie Louise, Archduchess of Austria, by L. Rados, after Bosio. (1) *Kell*
- 8 319 Joseph Napoleon, by I. Rados, after Bosio. (1) *Bru*
- 10 320 The Life School of the Imperial Academy of Fine Arts at Vienna, by J. Jacobé, after Quaedel ; *with the key plate*. (2) *Deni*
- 8- 321 The Congress of Vienna, by Godefroy, after Isabey ; *with the key plate*. (2) *King*

NAVAL BATTLES.

- 1 12 322 Commemorative Engravings of the Victories of St. Vincent, Camperdown, First of June, 1794, and the Nile, by Parker, Ryder, Stow and others, after R. Smirke. (4) *Ball*
- 4 323 Action between the *Quebec* and *La Surveillante*, by Fittler and Lerpinière, after Paton. (1) *King*
- 2 324 The same action, by J. Caldwell, after G. Carter ; *with explanatory letterpress*. (2) *Deni*
- 4 5- 325 Action between the *Monmouth* and the *Foudroyant*, by Canot, after Paton. (1) *Deni*
- 570 326 The Burning of the *Prudent* and the Taking of the *Bienfaisant* in Louisbourg Harbour, by Canot, after Paton. (1) *Deni*
- 21 327 The Defeat of the French Fleet under Conflans. by Sir Edward Hawke, and The Defeat of a French Squadron under De la Clue by Admiral Boscawen by Canot and Woollett after Paton. (2) *Deni*
- 3 6- 328 The Defeat of a Spanish Squadron by Admiral Rodney, by Lerpinière, after Paton. (1) *Deni*
- 2 5- 329 The Relief of Gibraltar by Admiral Rodney, by R. Pollard, after D. Serres. (1) *Deni*
- 1/ 330 Action between the *Mediator* and an American and French Force, by R. Pollard, after D. Serres. (1) *Deni*

331	Action between H.M.S. <i>Valiant</i> and the <i>Cato</i> and <i>Jason</i> , by Fittler and Skelton, after D. Serres.	(2)	10 1
332	The Approach and The Defeat of the Floating Batteries before Gibraltar, by Tomkins and Jukes, after Cleveley.	(2)	3
333	The Scene before Gibraltar, by J. Emes, after J. Jefferys.	(1)	1
334	The Defence of Gibraltar, by J. Fittler, after Paton.	(3)	3
335	The Defeat of the French Fleet under Comte de Grasse by Lord Rodney, by D. Lerpiniere, after Paton.	(1)	7 15
336	The Relief of Gibraltar, 1782, by D. Lerpiniere, after R. Paton	(1)	3
337	View of the British Fleet bearing down to attack the Dutch Fleet at battle of Camperdown, by and after R. Dodd.	(1)	15 70
338	The Battle of Camperdown, by T. Hellyer, after T. Whitcomb	(1)	5 70
339	Earl Howe's Victory, June 1st, 1794, by D. Orme, after M. Brown ; with two key plates.	(3)	3
340	The same, by T. Medland, after R. Cleveley.	(1)	8
341	The same, by J. Fittler, after De Louthembourg ; with the key plate.	(2)	4
342	The same ; another impression.	(1)	3
343	The Victory of Lord Duncan, by J. Ward, after J. S. Copley.	(1)	14
344	The Battle of the Nile, by T. Hellyer, after Captain J. Weir.	(1)	10
345	The same, by J. Fittler, after De Louthembourg.	(1)	5
346	The Disposition of the Danish Force for the Defence of Copenhagen with British Fleet, under Lord Nelson, at anchor, published by J. Brydon ; coloured.	(1)	10
347	The Spanish Admiral surrendering to Lord Nelson on board the <i>San Josef</i> and Admiral De Winter surrendering to Lord Duncan, by and after Orme ; the pair.	(2)	4 15
348	The Battle of Trafalgar—Rear Division, by and after R. Dodd.	(1)	17 10
349	Death of Lord Nelson, by J. Heath, after B. West ; with the key plate.	(2)	2 5

- 19 350 The Battle of Trafalgar with vignette of Death of Lord Nelson,
published by Laurie and Whittle ; coloured. (1)
- 6 351 Young Nelson's attack and chase of a bear, by Orme ; Lord
Nelson's Funeral Car, by Ackermann ; The Funeral Procession
of Lord Nelson ; The *Shallop* bearing Lord Nelson's Body and
Lord Nelson's Coffin ; *all in colours* ; and Lord Nelson, by Roberts,
after Abbott. (6)
- 3 352 Death of Lord Robert Manners, by J. K. Sherwin, after Stothard ;
and two others. (3)
- 14 353 Wreck of H.M.S. *Guardian*, by and after R. Dodd. (1)
- 14 354 Naufrage de MM. de Laborde sur les canots de la Peyrouse, Californie,
by Prot and Dissart, after Crepin. (1)

THIRD DAY'S SALE.

MILITARY BATTLES.

355	THE CAMPAIGN IN SPAIN AND PORTUGAL, by C. Turner, after Major T. St. Clair ; <i>printed in colours, the set.</i> (12)	56
356	The Storming of St. Sebastian, by Clark and Dubourg, and the French Prisoners marching into Salamanca, by Clark and Dubourg, after Captain Wilmot : <i>printed in colours.</i> (2)	18
357	Battle of the Pyrenees and The Victory of Vittoria, by H. Moses and F. C. and G. Lewis, after J. M. Wright ; <i>printed in colours.</i> (2)	22
358	The Assault of Seringapatam, after A. Allan ; <i>aquatint, printed in colours.</i> (1)	7 10
359	Defeat of the Danes at Anholt, by Clark and Jeakes, after Lieut. R. Turnbull ; <i>printed in colours.</i> (1)	20 70
360	Volunteers receiving the Island Banner at Carisbrook Castle, 1798, by J. Wells, after R. Livesay ; <i>in colours.</i> (1)	2 10
361	View of Badajoz ; <i>aquatint in colours</i> ; and other Military subjects. (7)	18
362	The Battle of Alexandria, by J. Mitau and C. Turner, after Lieut. Willermoin. (1)	5-
363	The Battle of the Boyne, by J. Hall, and the Battle of La Hogue, by Woollett, both after B. West. (2)	5-
364	The same. (2)	5-
365	The Death of General Wolfe, by Woollett, after West. (1)	5 70.
366	The same. (1)	4 15-
367	The Siege and Relief of Gibraltar, after Copley, and the Sortie from Gibraltar, after Trumbull, both by W. Sharp ; <i>with a key plate.</i> (3)	1
368	The Death of General Abercrombie, by Vendramini, after R. K. Porter ; <i>with key plate.</i> (2)	5- 57
369	The Delivery of the Definitive Treaty by the Hostage Princes, by D. Orme, and the Departure of the Sons of Tippoo, by F. Bartolozzi, both after M. Brown ; <i>with key plate.</i> (3)	2 2
370	The Marquis Cornwallis receiving the Hostage Princes, by D. Orme, after M. Brown ; <i>with key plate.</i> (2)	1 8

- 3 18 371 The Marquis Cornwallis receiving the two Sons of Tippoo Sultaun, and Tippoo Sultaun delivering his two Sons to Gullum Alli Beg, by J. Grozer, after H. Singleton. (2)
- 2 5- 372 The Assault and Taking of Seringapatam; The Last Effort and Fall of Tippoo Sultaun; The Surrender of two Sons of Tippoo Sultaun, and the Body of Tippoo Sultaun recognised by his family, by A. Cardon; and Schiavonetti, after H. Singleton and R. K. Porter; *with two key plates*. (6)
- 18- 373 The Storming of Seringapatam, by Verdradini, after R. K. Porter, *with the key plate, the set of three*. (4)
- 10 374 The Burial of General Fraser, by W. Nutter, after Graham. (1)
- 4 10 375 The Grand Attack on Valenciennes, by W. Bromley, after De Louthembourg; *with key plate*. (2)
- 17 376 Battle of Maida, by A. Cardon, after De Louthembourg. (1)
- 5- 377 The Landing of British Troops in Egypt, by Schiavonetti; The Battle of Alexandria; and Portraits of British Generals commanding in Egypt, by A. Cardon, all after De Louthembourg (3)
- 4 378 The Death of Major Pierson, by J. Heath after J. S. Copley. (1)
- 1 2 379 The same. (1)
- 12 380 The Battle of Waterloo, by J. W. Cook, after Sauerwied; *the pair, open letter proofs, the two key plates, and letterpress*. (5)
- 2 5- 381 The Battle of Waterloo, by J. W. Cook, after Sauerwied; *the key plate*; Charge of the Life Guards at Waterloo, by Bromley, after Clennell. (4)
- 7 382 The Charge of the Cavalry Brigade at Waterloo, by R. Cooper and T. Sutherland, after H. Alken. (1)
- 1 5- 383 Duke of Wellington giving orders to his Generals previous to a general action, by and after T. Heaphy; and other historical prints. (6)
- 2 5- 384 Review of Volunteers in Hyde Park, by R. Earlom, after Smirke, and Dinner given to the Kentish Volunteers, by and after W. Alexander. (2)
- 1 1 385 Passage du Po, by Mercoli, after Dalbe, Geographical Plan of St. Helena, by Kirkwood; *in colours*; and other prints of Napoleon's Battles and Scenes in the French Revolution. (12)
- 9 386 The Delivery of the Ratified Treaty, 1790, at Poonah, by C. Turner, after T. Daniell; *with key plate*. (2)

387	William Penn's Treaty with the Indians, by Hall, after West.	(1)	1 2
388	The same.	(1)	3 15
389	The Riot in Broad Street, by J. Heath, after F. Wheatley.	(1)	1 6
390	King Charles II. landing at Dover, by W. Sharp, after B. West ; and Oliver Cromwell dissolving the Long Parliament, by J. Hall, after West ; <i>with key plate.</i>	(3)	10
391	The same.	(2)	12
392	The Procession of King Edward VI. from the Tower to Westminster, and Le Champ de Drap d'Or, both by Basire.	(2)	1 0
393	The Tapestry of Bayeux, by Basire ; <i>coloured.</i>	(17)	10
394	King George III. receiving the Turkish Ambassador, by D'Orme, after M. Brown ; Charles I.'s Interview with his Children, by W. Sharp, after S. Woodforde, and another.	(3)	10
395	Ratification of the Peace of Yassy, by and after Stephanoff ; The Judgment of Britannia, by Bartolozzi, after H. Richter, and two others.	(4)	14
396	The Death of the Earl of Chatham, by and after J. K. Sherwin ; and the same, Bartolozzi, after Copley ; <i>with key plate.</i>	(3)	1 1

HISTORICAL.

397	Procession of the Knights of the Garter, by Cooper, after Vandyke ; The Interview between Edgar and Elfrida, by Ryland, after Kauffman and others.	(9)	2
398	The Murder of David Rizzio, by I. Taylor, after Opie, and other Historical Subjects, after Northcote, Copley, and B. West.	(9)	1 10
399	The Surrender of Calais, and Chevy Chase, by J. Young, after E. Bird ; <i>open letter proofs</i> ; and three others by V. Green and Bromley.	(5)	1
400	Defeat of Mary Queen of Scots at Langside ; The Earl of Essex's first interview with Queen Elizabeth after his return from Ireland ; and Catharine of Arragon pleading her own cause before Henry VIII., all by W. Ward, after R. Westall.	(3)	2 12
401	A Youth rescued from a Shark, by V. Green, after J. S. Copley ; <i>open letter proof</i> ; and another historical subject.	(2)	1 10
402	Triumphal Car of Sir F. Burdett ; Funeral Ceremony of Princess Charlotte of Wales, by T. Sutherland ; <i>Coronation</i> of George IV. ; Prince Regent and Duke of Wellington's first visit to Waterloo Bridge, and two others ; <i>all in colours.</i>	(6)	1 2

- 5- 403 The Plague at Marseilles, by Thomassin ; *proof before letters*. (1) *Read*
 12 404 The Trial of Queen Catharine, by G. Clint, after Harlow ; *with key plate*. (2) *Read*
 25- 405 The Spanish Armada ; Engavings from the Tapestries, by J. Pine ; *bound in a volume*. (16) *Read*

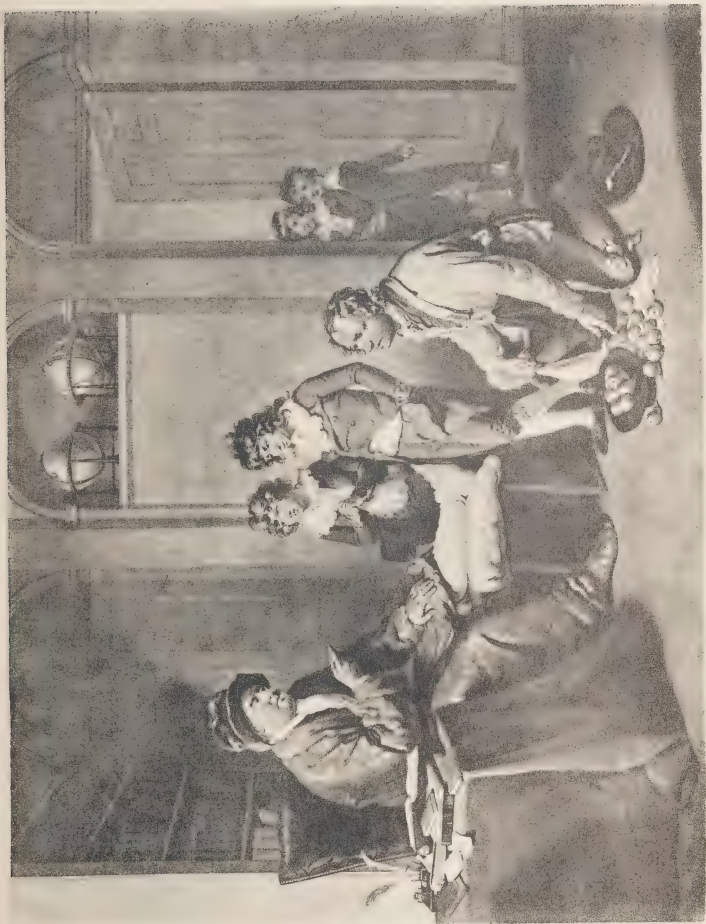
MEZZOTINTS.

- 9 406 The Water Cress Girl, by J. Young, after Zoffany. (1) *Read*
 6 15- 407 Fidelia and Spiranza, by V. Green, after West. (1) *Read*
 21 408 The Inside of the Pantheon, by R. Earlom, after C. Brandoin ; *proof*. (1) *Read*
 79 409 THE CENTURION CORNELIUS, by J. Ward, after Rembrandt ; *open letter proof ; very fine*. (1) *Read*
 40 410 THE ROAD SIDE, by W. Say, after W. Owen ; *very fine* (1) *Read*
 60 411 A VISIT TO THE GRANDFATHER, by W. Ward, after J. R. Smith, and A VISIT TO THE GRANDMOTHER, by J. R. Smith, after Northcote ; *the pair, very fine*. (2) *Read*
 255- 412 THE ROMPS AND THE TRUANTS, by W. Ward, after W. R. Bigg ; *the pair, very fine*. (1) *Read*

(See Illustration.)

- 74 413 THE FORTUNE TELLER, by J. R. Smith, after Rev. W. Peters ; *very fine*. (1) *Read*
 5- 414 A School, by V. Green, after Opie. (1) *Read*
 103 415 CROSSING THE BROOK, by W. Say, after H. Thomson ; *open letter proof*. (1) *Read*
 21 416 Love Sheltered, by W. Say, after H. Thomson ; *open letter proof*. (1) *Read*
 12 417 Death of Robin and Robin's Interment, by P. Dawe, after M. Paye ; *the pair*. (2) *Read*
 3 15- 418 The Village Doctress, by J. Walker, after J. Northcote. (1) *Read*
 2 5- 419 Eloisa and Albina, by and after J. R. Smith ; *the pair* (2) *Read*
 16 420 England and Wales, by W. Barnard after R. K. Porter. (2) *Read*
 1 4 421 Lioness and Whelps, by R. Earlom, after J. Northcote (1) *Read*
 3 10 422 Bulls Fighting, by G. T. Stubbs, after G. Stubbs ; *open letter proof*. (1) *Read*
 2 15- 423 A Litter of Foxes, by J. Grozer, after G. Morland and C. Loraine Smith. (1) *Read*





- 424 A Fruit Market, by R. Earlom, after Snyderd and Long John. (1) 7-70
- 425 A Concert of Birds, by R. Earlom, after M. di Florio. (1) 8 8
- 426 The Fig, by R. Earlom, after P. P. Rubens ; *open letter proof*. (1) 9
- 427 A Conversation, by S. Paul, after Jan Steen ; *proof before the title*. (1) 5-15
- 428 A Family at Grace, by Greenwood, after Van Herp ; *proof before the title*. (1) 4 10
- 429 A Lion, by J. Daniel, after J. Graham, and The Disobedient Prophet, by H. Hudson, after J. Graham. (2) 6
- 430 The Calling of Samuel, by V. Green and Abraham's Sacrifice, by R. Dunharton, both after J. S. Copley ; *and proofs before the title*. (2) 6 10
- 431 Incantation, by Dixon, after Mortimer ; *two proofs before the title and an impression with title*. (3) 8
- 432 The Finding of Moses, by J. McArdell, after Vandyke ; *two proofs before all letters*. (2) 1 6
- 433 Angelica and Medoro, by R. Earlom, Leonidas, by C. H. Hodges ; *open letter proof* ; and four others by V. Green, all after Sir B. West. (6) 4 15
- 434 Christ taken down from the Cross, by J. Ward, after C. W. E. Dictricy ; *open letter proof, fine* ; The Tribute Money, by V. Green, after J. S. Copley ; *open letter proof* ; and two others by Earlom and V. Green. (4) 5
- 435 Ghismonda, by J. McArdell, after Corregio ; *proof before all letters, title written in* ; The Judgment of Paris, by R. Earlom, after Giordano ; Women Weeping over an Urn, by T. Burke, after A. Kauffman ; *proof before the title* ; and three others. (6) 3 5
- 436 The Holy Family, by R. Earlom, after Rubens ; *proof before the title* ; Hagar and Ishmael, by R. Earlom, after Corregio ; *proof before the title* ; and Daniel in the Lion's Den, by W. Ward, after Rubens. (3) 2 2
- 437 Christ giving sight to the Blind, by J. Young, after H. Richter ; *open letter proof* ; and other religious subjects ; *in line and stipple*. (7) 1
- 438 The Benevolent Cardinal, Henry IV. of Frances reconciles the Duchess of Beaufort to Sully, and Catharine of Arragon, pleading her own cause before Henry VIII., all by W. Ward, after R. Westall. (3) 2
- 439 The Interview of Augustus and Cleopatra, by R. Earlom, after A. R. Mengs ; *open letter proof* ; King Lear, by R. Earlom, after West, and two others. (4)

- 715 440 A Storm by R. Read, after P. Sandby ; *proof before the title* ; The Village School in an Uproar, by C. Turner, after H. Richter, and one other. (3)
- 121 441 Singing and Reading, by C. Turner, after Maria Spilsbury ; *open letter proofs : a pair*. (2)
- 1070 442 Engravings from Pictures in the Dusseldorf Gallery, by V. Green, and others ; *in a portfolio*. (16)
- 6 443 Labourers, by H. Birche, and the Horse and Lion, by B. Green ; *proof before the title* : and five other engravings in line, all after George Stubbs. (7)

LINE AND STIPPLE.

- 10 444 The Lincolnshire Ox, by G. T. Stubbs, after George Stubbs. (1)
- 3 445 Spring and Autumn, by W. Byrne, after H. Meyer. (2)
- 715 446 The Hop Pickers ; and The Rural Lovers, and nine other subjects, all by F. Vivares. (11)
- 10 447 Niobe, by W. Sharp, after Wilson ; Morning, by W. Byrne, and other landscapes, by W. Byrne, Middiman, and J. Browne ; *some proofs*. (11)
- 8-10 448 Morning and Evening, by W. Byrne, after Both ; *proofs*. (2)
- 15-10 449 The Merry Villagers, after Jones, and The Haymakers, after George Smith, by W. Woollett ; *first published states*. (2)
- 1570 450 Apollo and the Seasons, Solitude, and Cicero at his Villa, all by W. Woollett, after R. Wilson ; *first published states*. (3)
- 9 451 The Spanish Pointer, after G. Stubbs ; *proof before the title* ; The Fishery, after R. Wright, and Macbeth, after Zuccarelli, all by W. Woollett. (3)
- 11 452 Judah and Tamar, *proof before the title*, after Caracci, and The First and Second Premium Plates, after John and George Smith, all by W. Woollett. (3)
- 710 453 Niobe, Phaeton, and The Boar Hunt, all by W. Woollett, after R. Wilson. (3)
- 270 454 Morning and Evening, after Swanniveldt ; The Rural Cott, and The Apple Gatherers, after G. Smith, all by W. Woollett. (4)
- 75 455 Dido and Aeneas, after Jones ; Celadon and Amelia, and Ceyx and Alcyone, after Wilson, and five others, all by W. Woollett. (8)
- 5 456 The Tempest, and As you like it, by Middiman, after Cipriani, Barratt, and Gilpin ; *open letter proofs* ; Fancy Subjects and Landscapes, after Gainsborough and Barratt. (8)

- 457 Landscapes and Fancy Subjects, after Callcott, J. Burnet, W. Collins and others. (9) 2 5
- 458 Landscapes, by Smith, of Chichester, Paul Sandby, and various prints of animals, etc. (25) 10
- 459 Venus and Cupid, by Copia; *proof*; Hebe and Andromache bewailing the death of Hector, after G. Hamilton, and others by Bartolozzi, Vivares, etc. (9) 2 10
- 460 Rubens' Wife and Child, by Maria Cosway, after Rubens; A pair of French Engravings, by Picot, after Greuze; *proofs*; and other Fancy Subjects. (18) 3 3
- 461 Tickets for Coronation of George IV., Concert ticket, tradesmen's cards, and Lady Greenwich's Visiting Card. (16) 1 4
- 462 The Temple of Jupiter, by Pye and Tivoli, a composition by E. Goodall, both after J. M. W. Turner. (2) 5
- 463 Distraining for Rent, Village Politicians, The Reading of a Will, The Rent day, The Penny Wedding, Blindman's Buff, and Alfred in the Neatherd's Cottage, by various engravers, all after Sir D. Wilkie. (7) 1 3
- 464 The Cut Finger, The Letter of Introduction, The Rat Hunters and ten others, by Burnet, Raimbach and other engravers, all after Sir D. Wilkie. (13) 3 5
- 465 Christ in the Garden, by S. Cousins, after Corregio; *proof*; and other modern engravings. (20) 5
- 466 The British Roses, by J. H. Clark, after E. Orme; French Caricatures; Costumes and Portraits; *in colours*; and other small Fancy Subjects; *in line stipple, lithography and mezzotint*. (A parcel) 5
- 467 A Collection of Etchings by George Hayter; *on twenty-six sheets*. (26) 6
- 468 Arundel Society Publications; The Giotto Chapel, Padua; Christ Among the Doctors; The Martyrdom of St. Sebastian; St. Catherine borne by Angels to the Tomb, by B. Luini; etc. (Parcel) 1 15

FRENCH SCHOOL.

- 469 Garde à Vous, after Angelica Kauffman; and Susannah and The Elders, after Santerre; *proof before letters*; both by Porporati. (2) 7 15
- 470 La Chasse, by Beauvarlet, after Boucher; La Diseuse de Bonne Aventure Rusienne, by Gaillard, after Le Prince; and two others. (4) 2 10
- 471 L'Accordée de Village, by N. De Larmessin, after Watteau. (1) 7

- 8 472 La Signature du Contrat de la Nocede Village, by A. Cardon, after Watteau. (1)
- 1 12 473 Le Pèlerinage, by J. Daullé ; and two others by Daullé and Duret, all after Vernet. (3)
- 3 3 474 Conversation Espagnole and Lecture Espagnole, by Beauvarlet, after C. Vanloo ; *the pair*. (2)
- 2 475 Mlle. Sallé, by N. Delarmessin, after Lancret. (1)
- 1 3 476 L'Accordée de Village and Le Paralitique servi par ses enfans, by Flipart, after Greuze. (2)
- 1 12 477 Première Leçon d'Amitié Fraternelle, by N. De Launay, after Aubry. (1)
- 3 12 478 Child nursing a dog, by Porporati, after Greuze ; La Credulité sans reflexion, by Halbou ; and other French Engravings after Jeurat, Pierre and others. (7)
- 2 10 479 La Ménagere, by Legrand, after Huet ; L'Amour menaçant, by C. De Mechel, after Vanloo ; and other French Engravings.
- 5-15- 480 Les Nappes d'Eau, by Godefroy, after J. B. Le Prince ; Vue du Pont des Sphinx, by Martini, after Robert ; and other Engravings after Pillement and Le Prince. (7)
- 481 Homer and Bélisaire, by Desnoyers and Massard, after F. Gérard ; and three others. (5)
- 2 15- 482 Le Repos, by Dupuis, after Colson ; Le Feu and La Terre, by De Fehrt, after Metay ; and nine others. (12)
- 1 8 483 La Femme Hydropique, by L. A. Claessens, after G. Dow. (1)
- 2 5- 484 La Benediction de la Table ; Military Costumes and other Subjects, by and after A. Bosse. (12)
- 3 15- 485 Instruction Paternelle, by Wille, after Terburg ; La Santé Portée, by Chevillet, after Terburg ; and Jeune Joueur d'Instrument, by Wille, after Schalken. (3)
- 1 1 486 La Foire de Village ; *proof* ; Dutch Pastime, by Collyer ; and another by R. Earlom, all after D. Teniers. (3)
- 1 15- 487 L'Ecole Flamande and L'Ecole Hollandaise, by Ouvrier, after Eisen ; and two Landscapes ; *aquatints*. (4)

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OF

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FIRST DAY	Tuesday, 28th May	Lots 1 to 153
SECOND DAY	Wednesday, 29th May	Lots 154 to 297
THIRD DAY	Thursday, 30th May	Lots 298 to 463

1918.

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SPLENDID SHERATON.

Biographical May 31, 1918

Lovers of old English furniture have grown accustomed to the high prices procurable for fine and rare Chippendale, and collectors recall the Dean sale in 1909, when a circular table fetched 1,950gs, and started a boom in Chippendale. The Brethys heirlooms at Christie's will probably be remembered for the extraordinary sums paid for some Sheraton. A pair of satinwood cabinets, 8ft 3in high and 7ft wide, inlaid with the customary classical vases, laurel wreaths, and fan ornament, realised as much as 2,150gs (M. Harris); a Sheraton marqueterie commode, 4ft 6in, bringing 880gs (ditto). The heirlooms were those passing under the wills of the seventh Earl of Chesterfield and the Dowager Countess of Chesterfield, "also the property of the Earl and Countess of Carnarvon." The sale totalled £22,246, and there were some remarkable Chippendale prices. Two mirrors in the Chinese taste, 8ft high and 4ft wide, reached 1,000gs (Grogan and Boyd).

At Sotheby's the Northwick collection of engravings, etchings, and woodcuts by old masters realised £5,163. Rembrandt's "Christ presented to the people," fourth state, fetched £300 (Colnaghi), and among the mezzotints was an especially fine example of the "Portrait of a Young Man," after Rembrandt, by Valentine Green, £430 (Ellis and Small). For many years this mezzotint was described as a portrait of Prince Rupert—probably out of compliment to his well-known proficiency in the art of mezzotint—but it is now recognised as that of Rembrandt himself, the original picture being in the Maurits Huis.

diately after the conclusion

HIGH PRICES FOR ENGRAVINGS AND WOODCUTS.

Some high prices have been obtained during the last three afternoons at Sotheby's for engravings and woodcuts by and after Old Masters, the property of the late John, Lord Northwick. Included in the £5,163 realised were the following: a brilliant impression of Valentine Green's "Young Man," said to be Prince Rupert, after Rembrandt, £440, this against a published price of 7s. 6d. in 1775; Rembrandt's "Christ presented to the People," State IV., and "Jan Cornelis Sylvius," State II., respectively £300 and £125; W. Pether's "Standard Bearer," after Rembrandt, £120; and "Christ's Entry into Jerusalem," by an anonymous master of the fifteenth century, £90.

Higham Guardian 31.5.18

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

Telegraphic Address: "Abinitio, Phone, London." Telephone: Mayfair 4689.

In sending Commissions please refer to this Catalogue as "EPHESUS."

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there is a reserve, the auctioneer n behalf of the seller.

their names and places of abode, e pound, if required, in part pay- y; in default of which the lot or ediate put up again and re-sold.

o be set aside on account of any the numbers stated, or errors of

, at the buyer's expense, imme- of the sale; in default of which

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left at the sole risk of the pur- of Two Days after the conclusion

cleared or paid for, they will then e sale, and the expense, the same

ed to the amount at which they HEY, WILKINSON & HODGE will

ing the lots uncleared, either by but any notice being given to the

with the above conditions, the ited in part of payment shall be

sustained in the re-selling of such aid for, all charges on such re-sale

efaulters at this sale.



CATALOGUE

OF MAGNIFICENT

ENGRAVINGS AND WOODCUTS

By Old Masters,

THE PROPERTY OF THE LATE
JOHN, LORD NORTHWICK

(NOW SOLD BY ORDER OF THE TRUSTEES AND WITH THE CONSENT
OF THE COURT.)

*Many of the Prints in this Collection were purchased at the Lloyd
Sales in 1817 and 1825, and in that of the Duke of Buckingham
in 1834.*

FIRST DAY'S SALE.

Early Italian School.

The Numbers refer to Bartsch unless otherwise stated.)

ANONYMOUS.

LOT			
1	NIELLI. Two Busts of Men with helmets (<i>vol. XIII, 20</i>)	1	13
2	Virgin and Child, with Saints in adoration; and another	2	1 /
3	SCHOOL OF MARC ANTONIO. The Last Supper (<i>Passavant, vol. VI, p. 76, no. 20</i>), <i>fine impression, very rare</i>	1	2 15.
4	The Marys and other Saints mourning over the body of Christ	1	14
5	ST. JEROME IN PENITENCE, <i>wrongly ascribed by Bartsch to Jasper Reverdino (13), see Mr. Hind's recent Catalogue of Early Italian Prints, p. 314, no. 16</i>	1	1 3.
6	THE ANNUNCIATION, <i>wrongly ascribed by Bartsch to Nicoletto da Modena (7), see Hind, p. 107, no. 2, very rare</i>	1	20.
[See ILLUSTRATION.]			
7	Children Playing at a Game of "Pitch-in-the-ring," <i>undescribed, very rare, damaged</i>	1	1 12.

4.15.

First Day

4

- 8 Two Men in a Landscape, one playing on a lute (*Hind*, p. 285, no. 20), *very rare, cut* 1 *Colna*
- 10 9 St. Jerome by the Sea-shore; and Inferno, *recent impressions from early engraved plates; etc.* 4 *Santh*
- 16 10 Woodcuts. Nude Men and Women entering a large building; and Triumph of Pan? *a portion of another impression of this has been joined to the first one* 2 *Colna*
- 1 2 11 Monogrammist A.E. Winged Genius on horseback (2), *see Hind*, p. 511 1 *Bar*
- 5 5 12 Monogrammist C.C. St. Paul preaching at Athens; and another 2 *Colna*
- 4 5 13 Monogrammist H.E. Adoration of the Shepherds (*vol. XV*, p. 461, no. 1), *before the plate was retouched, scarce* 1
- 4 14 MONOGRAMMIST I.B. WITH A BIRD. Priapus and Lotis (*vol. XIII*, p. 247, no. 6), *rare* 1
- 5 5 15 The same. Ganymede (3), *a woodcut, fine impression, rare* 1
- 16 16 Monogrammist I.B.C. Child with a scorpion (*Pass. VI*, 146, 1); and Samson bound by the Philistines, *a copy* 2 *Cre*

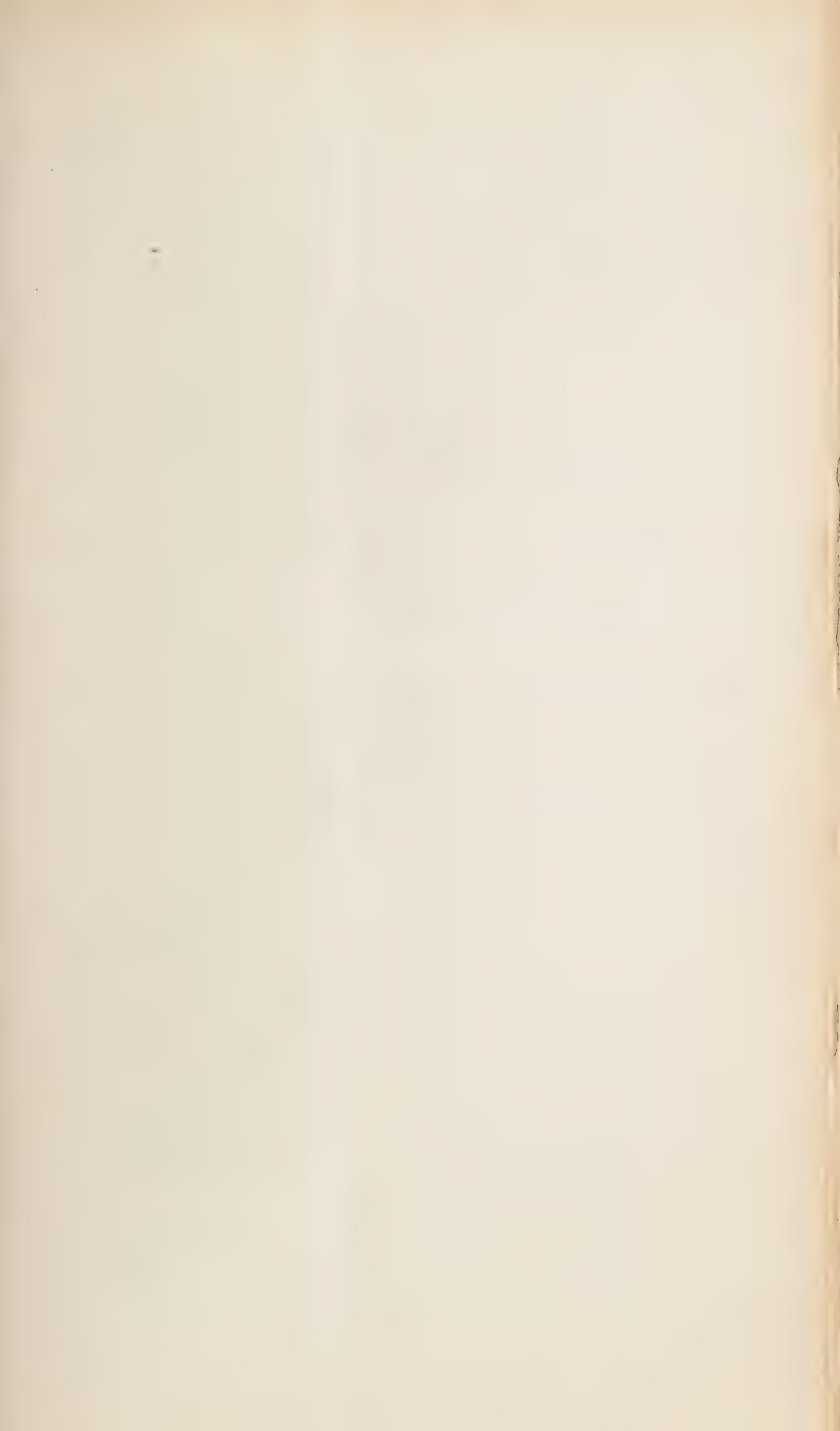
ZOAN ANDREA.

- 51 17 Christ before Pilate (2) 1 *Colna*
- 1 2 18 Hercules and Deianeira (9), *early impression, slightly cut at sides* 1
- 1 10 19 Seven Cupids with two rams in a landscape (14), *early impression, much cut* 1
- 10 20 Allegory of Virtue and Vice (16 and 17), *reduced copy (Hind*, p. 352, no. 12) 1 *Kim*
- 1 8 21 Four Women dancing (18), *considerably cut and damaged (Hind*, p. 351, no. 11) 1 *loma*
- X 15 22 SET OF UPRIGHT ARABESQUE PANELS (21-32), *late impressions, with margins, very rare even in this state* 12 *Yasin*

JACOPO DE BARBARI.

THE MASTER OF THE CADUCEUS.

- 314 10 23 THE SAVIOUR (3), *very fine impression, small damages in several places* 1 *Dani*
- 10 24 THE HOLY FAMILY WITH ST. PAUL (5), *very scarce, damaged at one corner* 1 *Colna*





<i>Cane</i>	25	St. Jerome (7); Woman with a distaff (10); and Man with a cradle (11), <i>all reverse copies</i>	3	12
<i>Finell</i>	26	Victory and Fame (18)	1	12
<i>Knapp</i>	27	Sacrifice to Priapus, <i>the smaller plate</i> (21), <i>very scarce, cut close and backed</i>	1	1 15
"	28	Old Woman riding on a Triton (22), <i>very scarce, with small margin</i>	1	7

BACCIO BALDINI.

	29	Dante and Virgil, with the vision of Beatrice, after Botticelli (38), <i>very rare</i> (<i>Hind</i> , p. 87, no. 2)	1	10
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GIOVANNI ANTONIO DA BRESCIA.

<i>Knapp</i>	30	Abraham and Melchizedek, after Raffaele (<i>unknown to Bartsch</i> , <i>Hind</i> 18), <i>early impression, very rare</i>	1	4 5
"	31	The Cup found in Benjamin's sack (<i>unknown to Bartsch</i> , <i>Hind</i> 19), <i>rare</i>	1	Y 5
"	32	Another impression of the same, <i>very slightly cut at the bottom</i>	1	2
<i>Knapp</i>	33	THE ENTOMBMENT, after Mantegna (2), (<i>Hind</i> , p. 349, no. 7**), <i>fine impression, cut, principally at the top</i>	1	48
<i>Knapp</i>	34	THE HOLY FAMILY, after Mantegna (5), <i>second state, from the Barnard collection</i>	1	1 1 1 1

G. A. DA BRESCIA.

<i>Barnard</i>	35	The Senate of Rome accompanying a Triumph, after Mantegna; and The Elephants (8), <i>early impressions</i>	2	5 5
<i>Knapp</i>	36	HERCULES AND THE NEMEAN LION (11), <i>fine impression, cut, chiefly at the bottom</i>	1	6 15
"	37	VENUS, from the Antique (<i>unknown to Bartsch</i> ; <i>Hind</i> , 11), <i>extremely rare, cut, chiefly at the bottom</i>	1	6 5
"	38	PANEL OF ORNAMENT, INSCRIBED VICTORIA AUGUSTA, from the engraving by Nicoletto da Modena, <i>fine, with margin</i> (<i>unknown to Bartsch, who describes only a woodcut copy</i> ; <i>Hind</i> , p. 439), <i>extremely rare</i>	1	16

[See ILLUSTRATION.]

<i>Finell</i>	39	Hercules and Antaeus, a copy (<i>Hind</i> , p. 364)	1	5
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GIULIO CAMPAGNOLA.

10. 40 The Old Shepherd (7), copy by Agostino di Musi 1 Tom

DOMENICO CAMPAGNOLA.

- 2 10. 41 THE DESCENT OF THE HOLY SPIRIT (3), cut at top 1 Bar
 5 10. 42 VENUS (7), fine impression, damaged at one corner 1 Col
 10 43 SHEPHERDS IN A LANDSCAPE, partly engraved by Giulio Campagnola (9), fine impression, rare 1
 14 15 44 Battle of Naked Men (10), early impression, slightly cut and damaged 1 Kuit
 1 45 Woodcuts. Landscape with St. Jerome (2); and another Landscape, in the manner of Campagnola 2 Col

JACOPO FRANCA.

- 3 5. 46 THE HOLY FAMILY, WITH ST. ELIZABETH WINDING WOOL (B. XV, p. 457, no. 2), fine impression, cut close at top and bottom, small margin at sides 1 Kuit
 2 5 47 VENUS AND CUPID (6), fine, with small margin 1 Col
 6 48 VENUS AND CUPID, standing on Clouds (engraver unknown to Bartsch, XV, p. 37, no. 6; Hind, 9), first state, rare 1
 14 10 49 Cupid and Psyche (unknown to Bartsch; Hind, 10) 1
 5. 50 Bacchus and his Attendants (7), early impression, darkly printed, considerably damaged at corners 1
 - - - 51 The same, a worn impression; from the collection of H. Fuseli 1 pa

ANDREA MANTEGNA.

- 19 17 10. 52 THE SCOURGING OF CHRIST, with the pavement (1), early impression, cut and backed 1 Col
 2 53 Another, a later impression, not so much cut, backed 1 Tom
 3 10. 54 THE ENTOMBMENT (3), considerably cut at the bottom, backed; from the collection of H. Fuseli 1 Dun
 4 55 THE RISEN CHRIST BETWEEN TWO SAINTS (6), much cut, backed 1
 6 5. 56 The Elephants, from the Triumph of Cæsar (12); and Soldiers carrying Trophies, from the same (14), both cut 2 Bar



- well 57 Combat of two Tritons (17), *damaged* 1 10
 odd 58 Bacchanalian Group with a Wine-press (19), *cut at the top, backed; from the Fuseli collection* 1 2 4

DOMENICO BECCAFUMI (IL MECARINO).

- raghi 59 Two Men in a Landscape, one lying down, *scarce*; and two Woodcuts by the same 3 18.

GIROLAMO MOCETTO.

- " 60 JUDITH WITH THE HEAD OF HOLOFERNES (1), *second state, with the landscape in the background, fine early impression, very scarce; from the collection of J. Thane* 1 61
 " 61 THE VIRGIN AND CHILD ENTHRONED, WITH SAINTS AND ANGELS (*unknown to Bartsch; Hind, 6*), *second state (the first is probably unique), extremely rare, part of the arched top cut off, and somewhat cut at bottom, backed* 1 36
 " 62 Folly on his Throne (XIII, p. 113), *ascribed by Passavant to Mocetto (V, 136, 11), with the address Ant. Sal. exc., rare* 1 5.
 " 63 The same, *cut and damaged* 1 3 5.

BENEDETTO MONTAGNA.

- " 64 THE HOLY FAMILY IN A LANDSCAPE (8), *fine, and very rare* 1 16
 odd 65 The Satyr (17), *with margin* 1 2 2.
 raghi 66 YOUNG MAN WITH AN ARROW (33), *fine impression of the second state, with margin* 1 5 15.

NICOLETTO DA MODENA.

- " 67 THE VESTAL (*unknown to Bartsch; Hind, 27*), *early impression, extremely rare, slightly damaged and repaired* 1 20.
 [See ILLUSTRATION.]
 " 68 APELLES (*unknown to Bartsch; Hind, 28*), *very rare* 1 6.
 " 69 MARS, in rich armour (*unknown to Bartsch; Hind, 43*), *the plate has rounded corners, early impression, extremely rare, slightly damaged* 1 14.

4. 70 SET OF FOUR UPRIGHT PANELS OF ORNAMENT WITH FIGURES (54-57), *the retouched plates, with the address "Ant. Sal. exc." rare* *hagg* 4
16. 71 One of the above set (56), *first state, before the retouch and address, extremely scarce* *Colleg* 1
- 6 10. 72 THREE STAGS IN A LANDSCAPE (61), *very rare, slightly cut and stained* 1

NA DAT (THE MASTER OF THE RAT-TRAP).

315. 73 THE VIRGIN AND CHILD WITH ST. ANNE (1), *second state, with the address "Ant. Sal. exc." rare (the first state was unknown to Bartsch), with margin* *white* 1
- 1 10 74 THE TWO ARMIES AT THE BATTLE OF RAVENNA (2), *second state, before the address Ant. Sal. exc., rare, backed* *kind* 1
- 10 10 75 THE CONVERSION OF ST. PAUL, plate with an arched top, somewhat in the manner of the Master, *very fine and rare, with margin; from the Serrati collection* *hagg* 1

CHRISTOFANO ROBETTA.

- 12 76 ADAM AND EVE WITH CAIN AND ABEL (5), *very rare, with slight margin* *Daniel* 1
- 20 77 THE DEATH OF ABEL, GOD APPEARING TO CAIN (*unknown to Bartsch; Hind, 5*), *of the utmost rarity, the only other impressions recorded are in the B. M. and at Hamburg; from the Balmanno collection, 1830* 1
- [See ILLUSTRATION.]
- 215 78 Virgin and Child with Angels (3), *on tinted paper, considerably cut, chiefly at top and bottom* *Colleg* 1
- 8 79 THE ADORATION OF THE MAGI (6), *good impression with slight margin* *Kind* 1
- 1 8 80 Venus and Cupids (Allegory of Abundance) (18) *Kind* 1
- 7 81 APOLLO AND MARSYAS (19), *good impression on tinted paper laid down on mount, cut* *Colleg*
- 8 82 ALLEGORY OF THE POWER OF LOVE (25), *fine, with slight margin; from the collection of G. Storck, of Milan, 1805* *Kind* 1







Early German, Flemish and other Masters.

ANONYMOUS MASTERS.

- 83 The Betrayal of Christ, from a Book of Hours, published in Paris, *circa* 1510, *rare*; The Crucifixion, by an early French engraver, *rare*; and The Virgin and Child with a Bishop in adoration, *a recent impression from a very early plate* 3
Ramsden
- 84 St. Anne Enthroned, with the Virgin and Child seated at her feet; and another, *both rare* 2
Maghi
- 85 The Passage of the Red Sea; Roman Warrior on horseback, a very small plate, dated 1567; and others 6
Small Col
- 86 A Satyr and a Snake, by an early Italian engraver, *rare*; Leda and the Swan, etc. 5
Maghi
- 87 Man Shooting an Arrow upwards; St. Jerome, by the Master of the Monogram I. S. (*unknown to Bartsch*), *slightly damaged*; and portrait of Sigismund Feierabendt, *damaged* 3 5
Maghi
- 88 The Master C. B. with a "Hopfen," David playing before Saul (*Bartsch*, vol. VIII, p. 534), *rare* 1 12
add
- 89 Ornaments. Design for a Buckle and other parts of a Girdle; another Design for a Buckle; and a shaped Panel with two Cupids, *all rare* 3 2
Small
- 90 Ornaments. Shaped Panel with Venus and Cupid; another, with the Death of Lucretia; and two others, *one damaged, all rare* 4 10
"
- 91 Ornaments. Dog Pursuing a Doe, composed of floriated ornament; Coat-of-Arms, with female figures in an ornamental frame; etc. 5 9
Lane

ANONYMOUS MASTER OF THE XVTH CENTURY.

- 92 Christ's Entry into Jerusalem (*Passavant*, vol. II, no. 30), *extremely rare, slightly cut at bottom, and damaged at one corner* 1 90
Maghi

[See ILLUSTRATION.]

"LE MAÎTRE À L'ÉCREVISSE."

- 93 The Death of Lucretia (7), *rare* 1 85
"

THE MASTER F. V. B.

FORMERLY CALLED FRANZ VON BOCHOLT.

1. 94 St. Philippe, from the set of the Apostles (10), *with margin* 1 *Dan*
 3 95 St. John the Baptist (31) 1
 21 96 St. Christopher (*undescribed by Bartsch; Passavant, vol. II, (Colu*
p. 188, no. 46), cut 1

THE MASTER OF THE BOCCACCIO ILLUSTRATIONS, 1476.

- 18 97 DEDICATION PLATE. The Author Offering his Book (*Passavant,*
vol. V, p. 275, no. 3), very rare, slightly cut 1

THE MASTER OF THE MONOGRAM W. WITH A MARK.

- 41 98 ST. JOHN, from the set of the Apostles (4), *very rare, fine early*
impression slightly cut, chiefly at the sides 1

"LE MAITRE À LA NAVETTE" OR ZWOLLE.

- 114 99 THE LAST SUPPER (2), *very rare, slightly damaged* 1 *Dan*

H. ALDEGRAVER.

- 1 14. 100 The Fall (4), *damaged*; The Almighty rebuking Adam and Eve
 (5); Adam (11); Eve (12); duplicate of the same; and *Ba*
 The Judgment of Solomon (29) 6
 2 101 Diana (81), *cut*; Mars (82), *fine impression but slightly cut*; *Dan*
 The Infant Hercules (83); Pyramus and Thisbe, *a small*
circle (101), rare; etc. 5
 5 102 Part of the set of the Triumphs of Death (138-142), *the last*
damaged, rare 5
 103 Portrait of Jean Van Leyden, the copy, by Müller, *proof before* *Ba*
any letters 1
 10 104 Portrait of Knipperdolling, the copy, by Müller; and a reduced
 copy by the Master N. W. 2
 13 105 Designs for two ornamental Spoons (268); and Portrait of *Dan*
 Melanethon (185), *a copy* 2
 14 106 Aldegraver's own Portrait at the age of 28 (188); and the *Ba*
 same at 35 (189), *a copy* 2

BARTHEL BEHAM.

dd.	107	Combat of Naked Men, inscribed "Titus Gracchus" (17), <i>slightly damaged</i> ; and another, <i>a poorer impression of the same</i>	2	74
	108	Another Combat of Naked Men (18), <i>damaged</i> ; a copy of the same; and Nude Woman and Child (43), <i>a copy</i>	3	7
aghi	109	Portrait of the Emperor Charles V (60), <i>first state, the B. B. in pen and ink</i>	1	3
	110	Another of the same	1	3
ell	111	Portrait of the Emperor Ferdinand I (61), <i>before the plate was retouched</i>	1	8
aghi	112	Portrait of Erasmus Balderman (63), <i>with margin</i>	1	1 10

H. S. BEHAM.

el J.	113	Portrait of Beham; Adam (3); Judith (10); and the Prodigal Son feeding Swine (35)	4	1 8.
	114	St. Matthew, from the set of the Evangelists (55), <i>fine</i> ; two others from the same; St. Anthony the Hermit (64); etc.	5	18
	115	Nessus and Dejanaira (108); and Leda and the Swan (112), <i>both fine</i>	2	1 4
maghi	116	A Satyr playing the Harp (109), <i>fine and very scarce</i> ; a reverse copy of the same; and Three Children with Armour (<i>unknown to Bartsch, who describes the same subject in the works of the Master I. B., no. 33</i>)	3	2 12 6.
ell	117	The Seven Liberal Arts (121-127), <i>some slightly damaged</i>	7	2 2
ella	118	Arithmetic (124); Good Fortune (140); Bad Fortune (141); etc.	5	12
will	119	A German Soldier (203), <i>an etching on iron, scarce</i> ; The Bathers and the Fool (214), <i>very fine</i> ; and The Two Fools (213), <i>a reverse copy</i>	3	18.
	120	The Little Buffoon (230), <i>very fine impression</i> ; and Two Genii mounted on chimerical Animals (236), <i>very fine</i>	2	8 6
	121	Coat-of-Arms of H. S. Beham (254); and the companion plate (255), <i>fine impressions</i>	2	4 10
nger	122	Female Genii, with helmet and shield (258); and the companion plate (259)	2	1 15
gl	123	The Deities who preside over the seven Planets, <i>from Beham's designs (p. 229, no. 5)</i>	7	5

JACOB BINCK.

- 2 15.
8
2 15.
1 12
1
3 10.
- 124 Adam (1); Eve (3); David with the Head of Goliath (5); and The Virgin and Child (19), *a copy* 4 Coln
- 125 Bathsheba and King David (6), *scarce* 1
- 126 The Virgin enthroned, suckling the Infant Saviour (20); and Virgin and Child, with St. Catherine and St. Barbara (24), *both scarce* 2
- 127 Death and the Soldier (51); Death overcoming the Soldier (52); The Standard Bearer (64); and Two Soldiers with a Drummer (65) 4 Kim
- 128 The Altar, *a small circle* (56); Peasant with a Basket of Eggs (70); others of Peasants, etc. 7 Coln
- 129 Portrait of Queen Claude, wife of Francis I, *a very small plate* (90), *very rare*; and a young Man with a skull, said to be a portrait of Binck (95), *rare* 2

THE MASTER I. B.

- 1 10
2 15.
2.
- 130 Combat of Gladiators (21); and Vignette of Ornament with a Cuirass (49) 2
- 131 The Seven Christian Virtues (23-29), *some fine impressions* 7 Dan
- 132 The Market, *a small circle* (37); and Portrait of Melanchton (*unknown to Bartsch*), *rare* 2 Coln

F. BOL.

- 5 5
3
5.
- 133 Head of an Old Man; and Young Woman in a large cap, *an oval* 2
- 134 St. Jerome in a Cavern, *early state* 1 May
- 135 Abraham about to sacrifice Isaac 1

HANS BROSAMER.

- 1 10
2 5.
15.
- 136 Solomon adoring the Idols (2); the same, *a worn impression*; and two others 4 Coln
- 137 Solomon adoring the Idols (2); and Bathsheba at the bath (3) 2
- 138 The Crucifixion, with the Virgin and St. John (5); and the same subject, *a large plate* (6) 2



<i>Small</i>	139	Lucretia (9); The Judgment of Paris (11); Venus and Cupid (13); etc.	4	13
<i>Maghi</i>	140	Portrait of l'Abbé de Fulde (23); and George Wicelius (24); from the <i>Lely</i> collection	2	18
<i>sed</i>	141	Woodcuts: Illustrations to the New Testament, etc.	8	.

ALLAERT CLAAS.

<i>Maghi</i>	142	Adam and Eve, in an ornamental niche (2), <i>fine and rare</i> ; and St. George (16), <i>stained and cut</i>	2	113
	143	Mars and Venus, <i>a circle</i> (27), <i>fine and rare</i>	1	115
<i>Small</i>	144	The Nude Woman with a Dragon (34), <i>rare, cut and damaged</i>	1	118
<i>Maghi</i>	145	Two Men and a sleeping Woman (41), <i>rare</i>	1	18

LUCAS CRANACH.

<i>anger</i>	146	The Penance of St. Chrystome (1)	1	715
<i>with</i>	147	Portrait of Frederick III with his brother John I, Electors of Saxony (<i>wrongly described by Bartsch as Albert the Bold and his son</i>), <i>rare, has been torn and backed</i>	1	10
<i>Maghi</i>	148	"ERNEST, ELECTOR OF SAXONY" IMPLORING ST. BARTHOLOMEW (<i>B. no. 3, sur cuivre</i>); <i>this is also a mistake as it is evidently the same portrait as that in the preceding print, very fine impression, extremely scarce</i>	1	24

[See ILLUSTRATION.]

<i>apps</i>	149	Woodcut: Adam and Eve in Paradise (1), <i>fine impression</i>	1	4
<i>with</i>	150	Woodcuts: Christ bearing His Cross, <i>from the set of the Passion</i> ; and Martyrdom of St. Erasmus (59), <i>damaged</i>	2	18
<i>dd</i>	151	Martyrdom of St. Andrew; The Judgment of Paris; and Marcus Curtius	3	14
<i>th</i>	152	Portraits of Frederick of Saxony, Martin Luther, Melancton, etc.	6	7

HANS CULMBACH.

<i>Maghi</i>	153	Christ Crowned with Thorns (5), <i>rare</i>	1	55
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SECOND DAY'S SALE.

A. DÜRER.

10	LOT		
7	154	Portrait of Dürer, by L. Kilian	1 <i>Plan</i>
1 2	155	Portrait of Dürer, by W. Hollar; and 3 others	4 <i>Toma</i>
64	156	Adam and Eve (1), the copy by J. Wierix, <i>fine impression</i>	1 <i>Bar</i>
18	157	THE PASSION OF JESUS CHRIST (3-18), <i>very fine impressions, a few slightly cut</i>	16 <i>Jan</i>
2	158	Christ in the Garden of Olives (19); and the Angel with the Holy Handkerchief (26), <i>both etchings</i>	2 <i>Kim</i>
1 2	159	THE CRUCIFIXION, <i>the very small circular plate</i> (23), copy A, according to Bartsch	1 <i>Dani</i>
5	160	The same, copy B	1 <i>Coln</i>
2	161	The same, the copy by Wierix, <i>cut close</i>	1 <i>Bar</i>
	162	The same, a copy in reverse	1
	* * A considerable amount of controversy has arisen of late years as to which is the original plate, the one described as such by Bartsch or one of those catalogued as copies A and B.		
38	163	Two Angels with the Holy Handkerchief, <i>fine impression</i>	1 <i>Coln</i>
25	164	The Prodigal Son (28), <i>early impression, slightly cut</i>	1 <i>Bar</i>
22	165	St. Anne and the infant Virgin (29), <i>fine impression, cut close</i>	1 <i>White</i>
94	166	The Virgin, with a Pear (41)	1 <i>Dun</i>
37	167	The Holy Family, with a Butterfly (44)	1 <i>Dani</i>
17	168	The Five Disciples of Christ (46-50), <i>early impressions</i>	5 <i>Coln</i>
11	169	St. Christopher (52), <i>cut close</i>	1 <i>Dun</i>
70	170	St. Jerome in his Study (60)	1 <i>Coln</i>
21	171	ST. JEROME IN PENITENCE (61), <i>fine impression</i>	1 <i>Cha</i>
12	172	St. Genevieve (63), <i>fine impression, slightly cut</i>	1 <i>White</i>
31	173	The Sorceress (67), <i>fine impression</i>	1 <i>Coln</i>
4 4	174	Study of five Figures (70); and Man carrying off a young Female (72), <i>both etchings</i>	2 <i>Dun</i>

175	Melancholia (74), the copy by Wierix, <i>fine impression</i>	1	4
176	Group of four Nude Women (75), <i>fine</i>	1	13
177	The Dream (76), <i>fine impression, slightly cut; from the Mariette collection</i>	1	29
178	The Little Fortune (78)	1	9
179	The Little Courier (80), <i>fine</i>	1	28
180	The Hostess and the Cook (84)	1	6 10
181	An Assembly of Men-at-Arms (88), <i>early impression, cut</i>	1	7 5
182	Peasant at Market (89), <i>fine</i>	1	12 10
183	"Le Violent" (92)	1	6 10
184	The Offering of Love (93)	1	2 10
185	The small War-horse (96), <i>very fine impression, slightly cut, backed</i>	1	21
186	Landscape with a Cannon (99), <i>an etching</i>	1	2 10
187	Coat-of-Arms, with a Cock (100), <i>fine impression, somewhat stained</i>	1	30
188	Portrait of Albert, Elector of Mayence (102), <i>backed</i>	1	8 10
189	Frederick, Elector of Saxony (104), and a copy of the same	2	1
190	Philippe Melancthon (105), <i>fine impression, slightly cut</i>	1	10 10
191	Bilibald Pirkheimer (106)	1	14
192	Erasmus (107), <i>much drawn upon with india-ink</i>	1	2 10
193	Various Copies, and Engravings from Dürer's designs	9	1 14

WOODCUTS BY ALBERT DÜRER.

194	Samson killing the Lion (2); and 5 subjects from the small Passion	6	1 18
195	THE PASSION OF JESUS CHRIST (4-15), the large set, <i>wants no. 14 (Christ delivering Souls from Hell), some very fine impressions; the title is a careful copy in pen and ink</i>	11	51
196	The same, Nos. 6, 7, 8, 10 and 13	5	5 10
197	Christ on the Cross with three Angels catching his blood (58), <i>last state</i>	1	1
198	THE APOCALYPSE OF ST. JOHN, the set of 15 (60-75), <i>second states with the Latin text at the backs, a few laid down</i>	15	64

58.	199	THE LIFE OF THE VIRGIN (76-95), the set of 20, <i>without the Latin text</i>	20	Dunt
20.	200	The same, the Title, <i>uncut, rare in this state</i> ; and Nos. 77, 78, 84, 87, 88, 94 and 95, <i>some very fine early impressions with the Latin text</i> ; and copies of Nos. 83 and 86	10	Coln
2.	201	The Virgin suckling the infant Saviour (99), <i>scarce</i>	1	Dunt
3 10	202	The Virgin and Child, with numerous Angels (101)	1	
6.	203	The Holy Family, with three Hares (102)	1	
5.	204	St. Christopher (104); St. Francis receiving the Stigmata (110); and St. John the Evangelist and St. Jerome (112)	3	Bar
7 10	205	St. Stephen, St. Gregory, and St. Lawrence (108); and the three Bishops (118), <i>fine impressions</i>	2	Dunt
3	206	St. John the Evangelist and St. Jerome (112); and St. Christopher (104)	2	Gon
1 10	207	The Patron Saints of Austria (116), <i>second state</i>	1	
2 15.	208	Martyrdom of St. Catherine (120); and St. Mary Magdalene (121)	2	Dunt
4 10.	209	The Holy Trinity (122); and Herodias receiving the head of John the Baptist (126), <i>scarce</i>	2	
1	210	The Last Judgment (124), <i>first state, with the monogram, rare</i>	1	Tom
2	211	A Combat, inscribed "Ercules" (127); and Horseman with an Attendant (131), <i>damaged</i>	2	Dunt
2	212	The Bath (128)	1	
4 5.	213	Portrait of Emperor Maximilian I, in an architectural frame (153)	1	Col
21	214	THE SAME, without a border (154), <i>the very rare original block, somewhat damaged</i>	1	
13 10	215	Ulric Varnbuler (155), <i>fine</i>	1	
3	216	Dürer's own Portrait (156), <i>fourth state</i>	1	Tom
2	217	The Virgin and Child (<i>App.</i> 13), <i>second state</i> ; and St. Barbara (<i>App.</i> 24), <i>first state, before the monogram</i>	2	Dunt
1 5.	218	St. Martin dividing his Cloak (<i>App.</i> 18); and St. Barbara (<i>App.</i> 24), <i>second state, with the monogram</i>	2	Bar
1 15.	219	Head of Christ, crowned with thorns (<i>App.</i> 26)	1	Gon

- 220 THE EMPEROR MAXIMILIAN ADORING THE ALMIGHTY (*App.* 32), complete with the inscription, and verses at top and bottom, *fine impression and in excellent condition, extremely rare in this state; this woodcut is now ascribed to Hans Springinklee, see Mr. Campbell Dodgson's B.M. Catalogue, vol. I, p. 407* 1 22
- 221 The Emperor Charles V, sometimes ascribed to Dürer, *two impressions; and another* 3 6

JEAN DUVET.

- 222 Moses with the Tables of the Law (2) 1 3 5
- 223 Christ crucified between the two Thieves (5) 1 13
- 224 THE APOCALYPSE OF ST. JOHN THE EVANGELIST, *four of the set of 24 (12-35), being nos. 12, 16, 24 and 30, cut to the arched tops of the plates* 4 17
- 225 The Martyrdom of St. John (36) 1 11
- 226 EMBLEMATICAL SUBJECTS OF A KING (HENRY IV) HUNTING THE UNICORN (39-42), the set of four, *very scarce* 4 44
- 227 "La Majesté royale" (43); and "Le Roi de France" (45), *second states* 2 20

ALBERT GLOCKENTON.

- 228 Christ delivering Souls from Hell (12); and The Resurrection (13) 2 4 5

D. HOPFER.

- 229 Title to the Proverbs of Solomon (23), *before the number* 1 5
- 230 The Vices of the Scribes and Pharisees reproved by Christ (31); and The Last Judgment 2 5
- 231 The Virgin and Child (38), *very fine impression before the number, scarce* 1 4
- 232 Angels dancing before the Virgin and Child (40), *before the number, scarce* 1 8
- 233 St. George and the Dragon (41); St. Paul (42); and Combats of Tritons (47 and 48) 4 18
- 234 Fauns and Satyrs celebrating the Vintage (49), *fine impression before the number* 1 " " "

- 13 235 Lucretia (50); Three Soldiers (64); and others 6 Heu
- 11 236 The Woman with Death and the Devil (52), *before the number* 5
and Groups of Soldiers (64, 65 and 66) 4 Dan
- 14 237 The Emperor Maximilian I (79), *fine impression before the*
number, rare, very slightly damaged 1 Coln
- 10 238 Conrad von der Rose, buffoon to the Emperor Maximilian (87),
first state, before the inscription, rare; and a reverse copy 2
- 5 239 A Monstrance (122), *old impression, cut*; Ornamental Alpha-
bet; etc. 4 Dan

I. HOPFER.

- 6 240 The Passion of Jesus Christ, copied from Albert Dürer (2-16),
eight of the set of fifteen 8 Bas

J. HOPFER.

- 2 241 St. Christopher (13), *before the number, fine*; and St. Jerome
(18); both after A. Dürer 2 Pas
- 2 242 The Judgment of Paris, after L. Cranach (34); The Power of
Love (35), *two impressions*; and Emblematical Subject,
after Marc Antonio (41), *before the number* 5 Ja
- 2 243 The Titulary Goddess of the City of Rome (37); and three
Battle Scenes (44, 46 and 47) 4 Dan
- 12 244 Portrait of the Emperor Charles V (58), *rare* 1
- 7 } 245 Portrait of Leopold Dick (61); reverse copy of the same, *in*
two states; Frances von Sickingen (65); etc. 6 } g
- 2 246 Portrait of an Ecclesiastic (66), *before the number*; the same,
with the number; and Charles V and Ferdinand I, in the
manner of Hopfer 3
- 2 247 Three Vases (67); Three other Vases (70); Portraits; etc. 6 Kin

BALTHASAR JENICHEN.

- 12 248 Portrait of John Pffefinger (*Brulliot, p. 127, no. 1013*), *rare*;
and others by different engravers 5 Coln

LUDWIG KRUG.

- 2 249 The Man of Sorrows (4) 1 Kin

HANS LEINBERGER.

250	The Instruments of the Passion borne by two Angels (<i>vol. VIII, p. 35, no. 2</i>)	1	2
251	St. George (3); and Cupid riding on a snail (7), <i>second state</i>	2	14

J. LIVENS.

252	St. Jerome in his cell; A Monk in a cowl; and another	3	4 10
253	Bust of a Capuchin Monk, <i>early state, scarce</i>	1	1 4
254	Portraits of Daniel Heinsius; and James Gouter the Musician, <i>fine impressions</i>	2	2 10
255	Justus Vondel the Poet, <i>a very fine impression</i>	1	6 15

J. LOUYS.

256	The Resurrection of Lazarus, <i>before the address of Clement de Jonghe</i>	1	6
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LUCAS VAN LEYDEN.

257	HISTORY OF THE CREATION AND FALL OF MAN (1-6), <i>the complete set, uniformly early impressions</i>	6	11
258	Eve Giving the Apple to Adam (10)	1	2 5
259	Cain Killing Abel (13)	1	—
260	Lot and his Daughters (16), <i>good impression, cut close, damaged at one corner</i>	1	1 15
261	JEPHTHA MEETING HIS DAUGHTER (24), <i>fine impression, slightly damaged</i>	1	7
262	Esther before Ahasuerus (31), <i>damaged at one corner</i>	1	10
263	THE PASSION OF JESUS CHRIST, the complete set of fourteen small plates (43-56), <i>fine early impressions, mostly with small margins; from the Rogers collection</i>	14	18
264	The Saviour, from the set of Christ and the Apostles (86), <i>very fine impression, cut close</i>	1	4
265	The Magdalene giving herself up to the Pleasures of the World (122), <i>somewhat damaged, backed</i>	1	5

- 19 266 THE POET VIRGIL SUSPENDED IN A BASKET (136), *very fine* *white*
impression, cut close 1
- 4 10 267 PORTRAIT OF THE EMPEROR MAXIMILIAN I (172), *very rare,* *Dan*
backed 1
- 5 268 Woodcut. The Head of John the Baptist brought to Herodias (12) *Col*
1
- 4 10 269 Woodcut. Delilah Cutting the Hair of Samson (6) *Dan*
1
- 270 Portrait of Lucas Van Leyden; and various Copies and Imitations 6 *pa*

ISRAHEL VAN MECKENEM.

- 3 15 271 The Beheading of John the Baptist (8), *slightly damaged* *Dan*
1 272 Christ Presented to the People, from the set of the Passion (16) *Col*
1
- 1 273 The Resurrection, from the same (20) 1
- 33 274 THE ADORATION OF THE KINGS, from the set of the Life of the Virgin (36), *fine, with margin* *Dan*
1
- 12 10 275 THE CORONATION OF THE VIRGIN, from the same (41), *fine*
impression, torn, and repaired 1
- 41 276 THE IMMACULATE VIRGIN (48), *early impression, rare* 1
- 1 277 St. James and St. John, from the set of the Apostles (80), *the* *Dan*
lettering cut off 1
- 4 8 278 The Mass of St. Gregory (101), *the lettering cut off, damaged* *Col*
at one corner 1
- 9 279 St. Agnes, the larger plate (119), *fine impression, cut at sides* 1
- 20 280 ST. MARY OF EGYPT AND ST. MARY MAGDALENE (130), *fine*
impression, scarce 1
- 1 18 281 Virgin and Child with a Carthusian Monk (145), *damaged* *Dan*
33 282 THE ORGAN PLAYER (175), *fine early impression, cut close* *Col*
31 283 THE FALCONER (177), *early impression, with slight margin* 1
- 1 284 Group of four Nude Women, after A. Dürer (183) *Ku*
1
- 7 15 285 Two Grotesque Cavaliers, the armour composed of ornamental flourishes (200), *scarce, cut at top and bottom* *Col*
1

May 28, 29, 30,
1918

Sotherly, Wilkinson,
& Hodge

21

Second Day

- ghi. 286 PANEL OF ORNAMENT, with the figures of a Woman and six dancing Men (201), *scarce* 1 42
- field 287 Panel of Ornament, with Hares roasting a Sportsman, *the middle part of the plate only* 1 10
- ll. g. 288 Letters E. F. and L., cut from the set of capital letters (210-215) 3 11

MARTIN MARTINI.

- ce 289 The Resurrection of Lazarus; and Abraham sending away Hagar and Ishmael, by the Master of the Monogram H. F., *both scarce* 2 5

GEORGE PENCZ.

- 290 Lot and his Daughters (20); Death of Virginia (84), *fine impression*; and another 3 5
- ll. g. 291 Tamiris (70); Medea (71); Procris (73); and Mutius Scaevola (74), *on one mount* 4 1 4
- 292 Artemisa (83), *cut close*; and Thetis and Chiron (90), *both fine impressions, on one mount* 2 2 4
- ce 293 The Siege of Carthage (86), *second state, before the address of N. Van Aelst* 1 5
- id. 294 Another impression, in the same state; etc. 2 - - -
- ce 295 The Triumphs described by Petrarch (117-122), *very fine, uniform set, all except two with good margins* 6 2
- ll. g. 296 Portrait of John Frederick, Elector of Saxony, called "The Magnanimous," *scarce, slightly cut* 1 5
- ghi. 297 Portraits of Pencz and his Wife, a pair (p. 361, nos. 1 and 2); *from the collection of Sir P. Lely* 2 10

THIRD DAY'S SALE.

REMBRANDT VAN RIJN.

ETCHINGS.

The Numbers refer to Wilson's Catalogue, the titles and states are those of the recent Catalogue by A. M. Hind.

LOT			
2	5	298 Rembrandt bareheaded and open-mouthed (13), <i>third state</i> ; and Rembrandt in a slant fur cap (14), <i>good impression of</i> <i>the second state</i>	Coln 2
2	2	299 Rembrandt in a cloak with falling collar (15), <i>fine impression of</i> <i>the last state</i> ; and Rembrandt in a heavy fur cap (16), <i>both</i> <i>scarce</i>	Daniel 2
1	1	300 Rembrandt in a cap and scarf (17), <i>second state</i>	1 Paris
3		301 The same, <i>fine impression, but cut</i>	1 Daniel
4		302 Rembrandt with raised sabre (18), <i>second state with margin</i> <i>scarce</i>	Paris 1
1	6	303 The same, <i>the border-line cut off</i>	1 Bar
4	10	304 Rembrandt and his wife Saskia (19), <i>last state, slightly cut</i>	1 Paris
4	15	305 Rembrandt in a velvet cap and plume (20), <i>cut at top</i>	1 Bar
21		306 REMBRANDT DRAWING AT A WINDOW (22), <i>fine impression of</i> <i>the fourth state</i>	1 Dint 1
2	15	307 Rembrandt in a flat cap (26), <i>two impressions</i>	2 Bar
5	15	308 Adam and Eve (35), <i>second state</i>	1 Paris
8	10	309 Abraham entertaining the Angels (36), <i>fine impression</i>	1
8		310 Abraham casting out Hagar and Ishmael (37), <i>from the collection</i> <i>of R. Dighton</i> ; and Joseph's coat brought to Jacob (42), <i>both</i> <i>early impressions</i>	Coln 2
6		311 Abraham and Isaac (38), <i>fine early impression, slightly damaged</i> <i>by worm-hole</i>	1 Bar
5	5	312 David in prayer (45), <i>second state</i>	1 Bar
7	10	313 The Blindness of Tobit, <i>the larger plate</i> (46), <i>early impression</i> <i>with large margin</i>	Coln 1



REMBRANDT VAN RIJN ETCHINGS—continued.

ad.	314	THE ANGEL DEPARTING FROM THE FAMILY OF TOBIAS (48), <i>second state, before the additional work, rare in this state, very slightly cut</i>	1	5.	23
phi.	315	Adoration of the Shepherds, a night piece (51), <i>fine impression of the seventh (of eight) states with good margin; from the Mariette collection</i>	1	12	9
	316	The Circumcision, <i>small plate</i> (53), and The Flight into Egypt, <i>small plate</i> (57), <i>second state, with large margin</i>	2	8	
ps.	317	The Presentation in the Temple (54), <i>second state</i>	1	13	
	318	The Flight into Egypt, <i>altered plate by H. Seghers</i> (61), <i>sixth state, before the sky was cleaned</i>	1	8 10.	
phi.	319	The Rest on the Flight, <i>lightly etched</i> (63), <i>scarce</i>	1	5.	
	320	Christ seated disputing with the Doctors (68), <i>first state, with large margin</i>	1	9 10.	
	321	CHRIST DISPUTING WITH THE DOCTORS, <i>a sketch</i> (69), <i>first state, with much burr, rare in this state</i>	1	29	
ind.	322	Christ disputing with the Doctors, <i>small plate</i> (70), <i>third state</i>	1	2 15.	
phi.	323	CHRIST PREACHING (71), <i>very fine, with much burr, good margin</i>	1	59	
	324	Christ and the Woman of Samaria, <i>an arched print</i> (74), <i>very fine impression of the third state, on india paper</i>	1	12.	
ps.	325	The Raising of Lazarus, <i>the larger plate</i> (77), <i>very fine impres- sion of one of the later states</i> (13 are described)	1	13.	
phi.	326	Christ with the Sick around him ("The Hundred Guilder Print"), <i>fine impression of the plate as reworked by Captain Baillie, on india paper, with large margin</i>	1	10 10.	
	327	CHRIST PRESENTED TO THE PEOPLE, <i>large oblong plate</i> (80), <i>very fine impression of the fourth state, before the figures in front of the tribune were erased, on india paper, with good margin</i>	1	300.	
		[See ILLUSTRATION.]			
	328	Christ crucified between the two Thieves, <i>an oval plate</i> (85), <i>very fine impression of the second state</i>	1	14 10.	
ps.	329	The same, <i>fine impression on thick india paper</i>	1	4 10.	
ad.	330	The Crucifixion, <i>small plate</i> (86), <i>fine, with margin</i>	1	5 15.	
ps.	331	Another impression of the same	1	3 10.	
phi.	332	The Descent from the Cross, by torchlight (88)	1	8 10.	

REMBRANDT VAN RIJN ETCHINGS—continued.

24.	333	Christ at Emmaus, <i>the larger plate</i> (92), <i>third state, large margin</i>	1	Bar
2 5.	334	The Return of the Prodigal Son (96)	1	Rin
18	335	Peter and John healing the Cripple at the Gate of the Temple (98), <i>fine impression of the third state, on india paper, with good margin</i>	1	Col
4	336	St. Jerome reading (105), <i>second state, fine, with good margin</i> ; and St. Jerome praying (106)	2	
2 17 6.	337	Duplicates of the above, <i>on one mount</i>	2	in
9 10.	338	St. Jerome beside a pollard willow (108), <i>second state</i>	1	Col
34.	339	St. Jerome reading, in an Italian landscape (109), <i>good impression of the second state, with large margin</i>	1	
7 10	340	Jacob and Laban—Oriental Figures at the door of a house (122), <i>second state, fine</i>	1	Don
4	341	The Strolling Musicians (123), <i>first state with large margin, slightly stained</i>	1	Par
10 10.	342	The Rat-killer (125), <i>second state, early impression, stained</i>	1	Col
5.	343	The Rat-killer (125), <i>with good margin</i>	1	Par
4 10	344	The Pancake Woman (128), <i>second state</i> ; and The Golf-player (129), <i>second state</i>	2	
29	345	Jews in Synagogue (130), <i>second state, fine</i>	1	Del
1 4	346	Polander standing with arms folded (140); Beggar in a high cap, standing and leaning on a stick (159), <i>both cut</i> ; and Beggar Man and Beggar Woman conversing (161)	3	hat
4 15	347	Old Beggar Woman with a gourd (165), <i>second state, fine</i> ; and Beggar seated on a bank (171)	2	ba
3	348	Beggar seated warming his hands at a chafing dish (170); and Beggar seated on a bank (171)	2	
36	349	Beggars receiving alms at the door of a house (173), <i>second state, fine impression</i>	1	Col
5 15.	350	The Sleeping Herdsman (186), <i>fine impression, scarce</i>	1	Don
8	351	Studies from the Nude (191), <i>third state</i> ; and Woman bathing her feet in a brook (197), <i>fine</i>	2	Par
35.	352	Landscape with Sportsman and Dogs (208), <i>second state</i>	1	Don

REMBRANDT VAN RIJN ETCHINGS—*continued.*

353	LANDSCAPE WITH THREE GABLED COTTAGES BESIDE A ROAD (214), <i>fine impression of the third state with margin, damaged top right-hand corner; from the collection of Dr. E. Peart; and the copy</i>	2	42.
354	Clump of Trees with a vista (219), <i>second state; from the col- lection of Count Moriz von Fries</i>	1	34.
355	Landscape with a Hay Barn and Flock of Sheep (221), <i>fine im- pression of second state, slightly cut at top and stained</i>	1	33.01
356	Landscape with a Cottage and Hay Barn (222), <i>the copy</i>	1	2 2
357	LANDSCAPE WITH A COTTAGE AND A LARGE TREE (223), <i>with small margin</i>	1	36.
358	COTTAGE WITH A WHITE PALING (229), <i>second state</i>	1	43
359	Old Man shading his eyes with his hand (260); and Bearded Man (Rembrandt's Father?) (265), <i>fourth state, the plate reduced, with margin</i>	2	3 10
360	Old Man with a divided fur cap (267), <i>first state</i>	1	25
361	Samuel Manasseh Ben Israel (271)	1	1 10
362	Clement De Jonghe (274), <i>early impression of the fourth state, before the shading below upper bar of chair was scraped away, cut to the arched top</i>	1	9 10
363	Abraham Francen (275), <i>seventh state (nine are described)</i>	1	5
364	Jan Asselyn (279), <i>very fine impression of the third state, with margin</i>	1	42.
365	Jan Uytenbogaert (281), <i>fifth state</i>	1	38
366	JAN CORNELIS SYLVIVS (282), <i>second state, fine impression in perfect condition with good margin</i>	1	175.
367	Lieven Willemoz Van Coppenol (285), <i>fifth state, the head only</i>	1	1 1
368	The fourth Oriental Head (Young Man in a Mezetin cap), (291), <i>fine impression of the second state</i>	1	16 10
369	Old bearded Man in a high fur cap (292)	1	1 1
370	Bust of a Man (Rembrandt's Father?), in full face (304), <i>fifth state, fine with margin; Curly-headed Man with a wry mouth (305); and Bust of a beardless Man (307)</i>	3	4 15.
371	Bald Old Man with a short beard, in profile (306), <i>first state, scarce; and the same, second state</i>	2	2 15.

REMBRANDT VAN RIJN ETCHINGS—*continued.*

- 5-5. 372 Curly-headed Man with a wry mouth (307); Bust of a Man
(Rembrandt's Father) wearing a high cap (319), *third state* Col
and another 3
- 1 10. 373 Rembrandt's Mother in widow's dress (340) 16
10. 374 Rembrandt's Wife Saskia (342); and Rembrandt's Mother
(348), *second state with margin* 1
- 9 10. 375 Studies of the Head of Saskia and others (359), *fine* 1
26. 376 Three Heads of Women (361), *fine with margin* 1
6. 377 Three Heads of Women, one asleep (362); and Studies of the
Head of Saskia and others (359), *cut and damaged* 2 Ba
- 1 378 Copies of Rembrandt's Etchings, by F. Novelli 41
10. 379 Portraits of Rembrandt; Engravings from his Paintings;
etc. 21
- - - 380 The Angel ascending from Tobit and his Family, by Denon,
proof before any letters; another treatment of the same, en-
graved by Houbraken; and an Interior, after G. Dow, *proof* 3
before any letters Pa

MEZZOTINTS

FROM PAINTINGS BY REMBRANDT VAN RIJN.

- 5 10. 381 Portrait of himself, by P. Van Bleeck, *very fine, with margin* 1 Don
- 7 382 Rembrandt's Mother, by J. MeArdell, *very fine, with margin* 1 mas
- 120 383 The Standard-bearer, by W. Pether, *brilliant proof before the*
title, with artist's names in etched letters 1
- 30 384 A JEW RABBI, by the same, *in the same fine state* 1 Col
- 80 385 MAN WITH A TWO-HANDED SWORD, by the same, *in the same*
fine state 1
- 89 386 THE BURGOMASTER, by R. Houston, *proof before any letters.* 36
extremely fine 1
- 387 THE SYNDICS, by the same, *proof before the title, artists' names*
and publication line in etched letters, extremely fine 1
- 98 [See ILLUSTRATION.]
- 388 ACHILLES, by J. G. Haid, *in the same fine state* 1 Don
- 430 389 PORTRAIT OF A YOUNG MAN, said to be Prince Rupert, by V.
Green, *in the same brilliant state* 1

[See ILLUSTRATION.]











G. F. SCHMIDT.

- 390 Old Man in a fur cap ; Young Man in a cap with plumes ; and Tobias and his Wife, after Rembrandt 3 15

MARTIN SCHONGAUER.

- 391 THE DEATH OF THE VIRGIN (33), *good impression, with slight margin, backed* 1 14
 392 St. Stephen (49) 1 2
 393 St. Matthew, from the set of the Apostles (41), *stained* ; and a Bishop (61), *cut* 2
 394 ST. JAMES LEADING THE ARMY OF THE CHRISTIANS AGAINST THE INFIDELS (53), *fine impression but not in good condition, very rare* 1 20
 395 THE VIRGIN SEATED ON A THRONE BY THE SIDE OF THE ALMIGHTY (71), *very fine* 1 26
 [See ILLUSTRATION.]
 396 The Family of Pigs (95) 1 1
 397 PANEL OF ORNAMENT, with an owl devouring a small bird (108), *fine and rare* 1 33
 398 The Elephant (*p.* 175) ; Copies of the Baptism of Christ (8) ; and The Virgin and Child (28) 3 5

DIRK VAN STAREN.

(DIRICK JACOBSZ VELLERT).

- 399 St. Peter's Attempt to walk on the Sea (4) 1 1 15
 400 Christ and the Woman of Samaria (6), *with slight margin* 1 2 15
 401 Another impression of the same, *damaged at one corner* 1 14
 402 ST. BERNARD ADORING THE VIRGIN AND CHILD (8), *good impression with slight margin* 1 15

J. G. VAN VLIET.

- 403 Lot and his Daughters, *fine and very scarce* 1 1 15
 404 Christ and the Woman of Samaria, *fine, with large margin* 1 2
 405 St. Jerome in his Cell, after Rembrandt ; and St. Jerome Reading under a Tree 2 1 10

10.
4. 10.
1 8.
406 St. Jerome Reading under a Tree ; and The Ballad Singers 2 km
407 Head of a Young Man, after Rembrandt ; and an Oriental, 2 km
after the same
408 An Oriental ; and a Man in a fur cap, both after Rembrandt 2

MASTER OF THE MONOGRAM M. Z.

(USUALLY KNOWN AS MATTHEW ZASINGER).

- 3 5.
1 15.
3 5
1.
3 5.
9 2.
409 THE BEHEADING OF ST. JOHN THE BAPTIST (3), *good impression* 1 Be
410 The Martyrdom of St. Sebastian (4) 1 k
411 St. George and the Dragon (6), *fine impression, slightly cut* 1 Ca
412 Man on Horseback, with a Lady riding behind him (19), *early impression, cut close* 1
413 Soldiers, with a Drummer and Fifer (20), *damaged at corners* 1
414 Lady and Gentleman clasping hands (*unknown to Bartsch*) 1

Early Woodcuts.

- 10 415 Anonymous. Curious crude early Woodcuts of Religious Subjects, *the impressions are not contemporary* 6 Du
14. 416 A similar lot 7 km
417 A similar lot: The Lovers ; Cat with a Mouse ; etc. 5 }
2 418 Anonymous Woodcuts of a later period than the above, *impressions not contemporary* 8 }
18. 419 Christ brought before the High Priest : Christ bearing His Cross ; and The Ascension, each on two large blocks joined ; and The Passage of the Red Sea, on four blocks joined 4 J
1 5. 420 The Crucifixion, on four large blocks joined 1 7.5
1 15. 421 Christ rising from the Tomb, on four blocks joined 1 4 km
1 422 The Baptism of Christ, with Nobles and Clergy in adoration, view of Nuremberg in the background, on four blocks joined 1
10. } 423 Various Subjects from the Old and New Testaments, etc. 9 }
424 Periodical Almanack for thirty years from 1439 ; Diana and Actaeon ; and the same subject on two blocks joined 3 }
10. 425 The Siege of a City, on seven blocks joined, *measuring together about 8 ft. in length* 1 Ha

- 426 Abraham about to Sacrifice Isaac, on several blocks joined,
measuring together about 5 ft. 6 by 2 ft. 6 1
- 427 Soldiers, Masqueraders and others, forming part of a pro-
cession 8

ANONYMOUS.

- 428 Two Illustrations to a Bible printed at Paris, 1487; and a page
from "The Spectacle of Human Life," *all rare* 3
- 429 An Author Presenting his Book to the Emperor Maximilian;
The Virgin Enthroned; and a Bishop Adoring the Crucified
Saviour, *all rare* 3
- 430 The Resurrection, after L. Cranach; Cain Killing Abel; and
two others 4
- 431 H. S. BEHAM. Design for a Wall Decoration, with black
background, on two large blocks, *joined (see Mr. Campbell
Dodgson's B.M. Cat., vol. I, p. 482)* 1
- 432 The same; and Portion of a Border, the blocks unjoined, and
the background coloured by hand in yellow 3

MASTER OF THE MONOGRAM I. M. S.

- 433 Hercules and Omphale (*vol. VII, p. 547*); The Flight into
Egypt, by the Master I. P. F.; and The Betrayal of Christ,
by a different artist 3

THE MASTER OF THE MONOGRAM I. N. V.

- 434 The Death of Dido, attributed to Niccolo Giolfino da Verona,
very rare (not mentioned in Bartsch) 1

ALBERT ALTDORFER.

- 435 Design for an Altar-piece, *cut at top corners* 1

AMICO ASPERTINI.

- 436 Le Sacrifice de Cain 1

HANS BALDUNG (GRUN).

- 437 The Saviour with a Globe in his left hand, *fine*; The Dead
Christ borne by Angels 2
- 438 Holy Family with St. Anne (*wrongly ascribed by Bartsch to
Hans Brosamer*), *fine, with margin* 1
- 439 Another impression of the same 1

H 5.

H.

10

60.

- 440 St. Jerome (*Bartsch*, no. 34), *extremely rare* 1 *Col.*
 441 St. Jerome (*wrongly ascribed by Bartsch to Brosamer*) *Dun.*
 442 The Lazy Groom (*wrongly ascribed to Brosamer*); and Horses in a Wood 2 *Col.*
 443 The Witches' Sabbath (55), *in chiaroscuro*, *scarce* 1

HANS BURCKMAIR.

10.

- 444 Samson and Delila (6); and Portrait of John, Baron of Schwarzenberg, after Dürer, by Boldrini (*vol. VII*, p. 166) 2

PETER COECK.

8 10

10.

- 445 Design for a Frieze, with incidents of the artist's journey to Constantinople, and the manners and customs of the Turks, on ten blocks joined together, *the whole measuring about 14 ft. by 1 ft.* (*Brulliot*, p. 179, no. 1421) 1 *Col.*
 446 A similar Frieze, with the inscription at top "Description de la Court du Grand Turc, solimans faisant son sejour en Constantinoble," on four blocks joined, *measuring together about 6 ft. by 1 ft. 2 in.* 1

NICOLAS DEUTSCH.

8.

- 447 One of the set of the Wise and Foolish Virgins (*vol. VII*, p. 469), *rare*; Adoration of the Shepherds, a large block (*unknown to Bartsch*), *a late impression*; and The Nativity, by the same (1) 3 *Ypa*

HANS HOLBEIN.

2

- 448 Designs for Book Ornamentation—"Thomas Morus Petro Aegidio"; and "In Novum Testamentum," *both scarce* 2 *Yma*

JEAN ULRIC PILGRIM.

10 10

40.

60.

- 449 St. Sebastian (5), *in chiaroscuro*, *extremely rare* 1 *Col.*
 450 Alcon Killing the Serpent (9), *in chiaroscuro*, *fine and rare*, with margin 1
 451 The Knight and his Attendant (10), *fine and rare*, with margin; from the Mariette collection 1

HANS SCHAUFLEIN.

- 452 The Last Supper (26), on eight blocks joined together, *good impression* 1
- 453 The Raising of Lazarus (17), on eight blocks, *good, but not very early impression* 1

ERHARD SCHOEN.

- 454 The Apostles, and other male and female saints (*vol. VII. p. 476-480*) (*many not described by Bartsch*), *late impressions* 32
- 455 Women Catching a Fool in a Net; and other subjects, *late impressions* 5

HANS SPRINGINKLEE.

- 456 St. Jerome in his Cell, with the printed inscription; and 7 of the Series of Saints 8

PETER TROSCHER.

- 457 Panel of Ornament, with a black background, *rare, slightly damaged* 1

WALTER VAN ASSEN.

- 458 Illustrations to the Life of Christ 9

M. WOLGEMUTH.

- 459 The Annunciation, *late impression*; others, by different Masters 4

PORTFOLIOS.

- 460 Portfolio, *with leaves of tinted paper, half bound calf*, lettered Dutch, Flemish and German Masters 1
- 461 A similar Portfolio, lettered Old Italian Engravers 1
- 462 A similar Portfolio, lettered Rembrandt 1
- 463 A Portfolio, *with leaves of old paper, whole bound russia*, lettered on side Albert Dürer, Lucas de Leyde, and Jean Duvet; and a Portfolio, *without leaves* 2

END OF SALE.

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1918.

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34 & 35, NEW BOND STREET, W. (1).

CATALOGUE

OF

Engravings, Woodcuts
and Chiaro-Scuro Prints,
by Old Masters

THE PROPERTY OF

The Rev. J. FRANK BRIGHT, D.D.

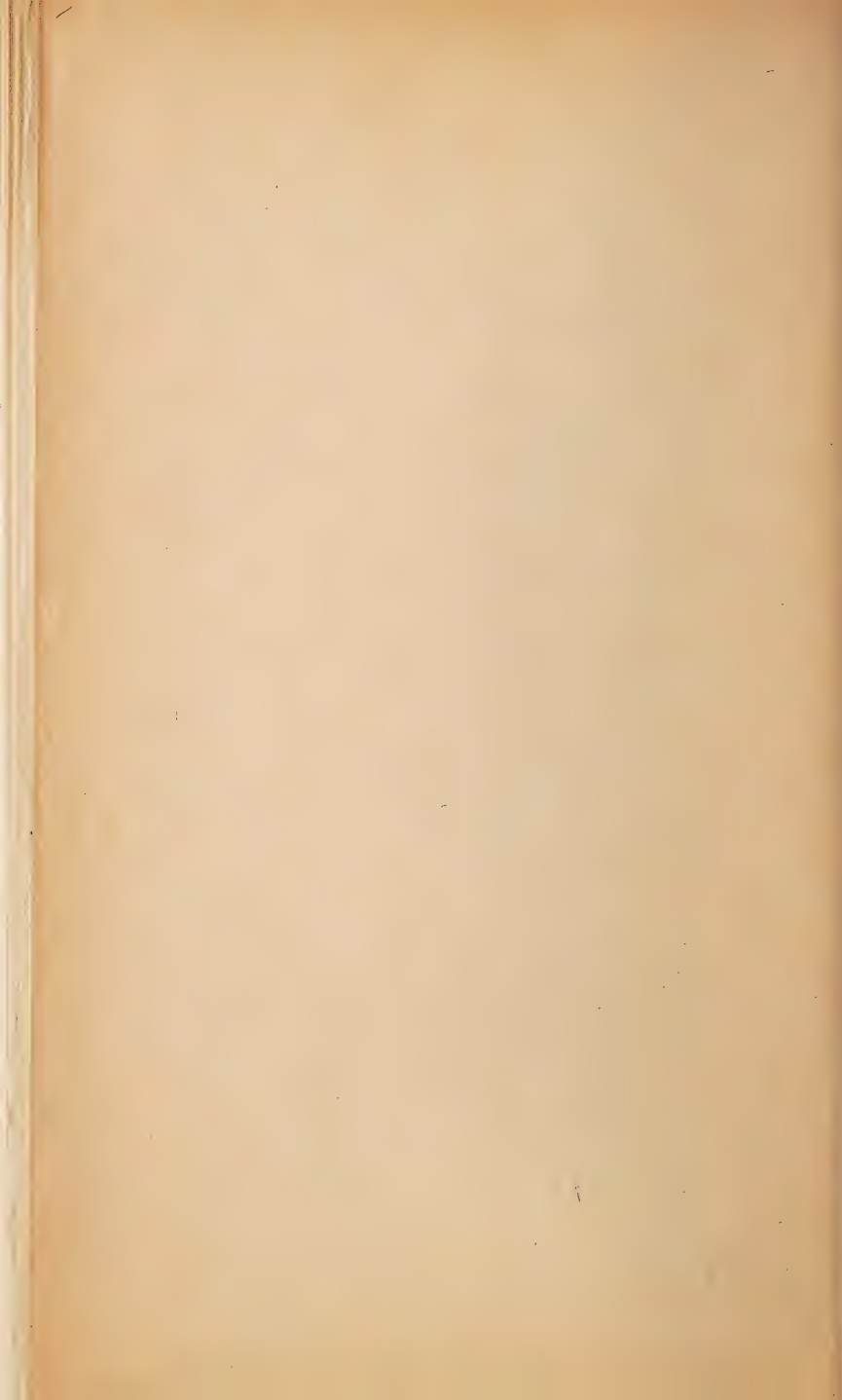
Days of Sale.

FIRST DAY ... Wednesday, June 26 ... Lots 1 to 164

SECOND DAY... Thursday, June 27 ... Lots 165 to 314

THIRD DAY ... Friday, June 28 ... Lots 315 to 460

1918



CATALOGUE
OF
Engravings by the Old Masters

COLLECTED ABOUT THE MIDDLE OF THE LAST CENTURY

THE PROPERTY OF

The Rev. J. FRANK BRIGHT, D.D.

(Late Master of University College, Oxford),

AND

From the Collection of the late Dr. RICHARD BRIGHT, M.D.,

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ENGRAVINGS AND ETCHINGS PRINCIPALLY
BY GERMAN AND DUTCH ARTISTS

INCLUDING A NUMBER BY

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**COLLECTION OF EARLY WOODCUTS
AND CHIARO-SCURO PRINTS**

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(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On WEDNESDAY, the 26th June, 1918,

THURSDAY, the 27th June, 1918, and FRIDAY, the 28th JUNE, 1918

AT ONE O'CLOCK PRECISELY

May be Viewed Two Days prior.

Catalogues may be had.

IN THE SALE ROOM.

In the three days' sale of engravings, woodcuts, and chiaroscuro prints, the property of the Rev. J. Franck Bright, D.D., which finished at Messrs. Sotheby's yesterday, a total of £1,837 19s. 6d. was made. For a mezzotint, printed in colour, of "Frederick Prince of

- I. T] Wales," in the section of "Early Specimens of Colour Printing," £245 (Quaritch) was paid; if any dispute arise and a chiaroscuro print by H. Burgkman, "The Emperor Maximilian on Horseback," dated 1518, and with Jost de Negker Zee Augsburg printed in movable type at the bottom, brought £102 (F. Daniell). Jost de Negker was probably the inventor of the process of chiaroscuro printing.
- II. N] 1518, and with Jost de Negker Zee Augsburg printed in movable type at the bottom, brought £102 (F. Daniell). Jost de Negker was probably the inventor of the process of chiaroscuro printing.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
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CATALOGUE

OF

Engravings, Woodcuts and Chiaro-Scuro Prints by Old Masters,

THE PROPERTY OF

The Rev. J. FRANK BRIGHT, D.D.

FIRST DAY'S SALE

LOT			
1	Miscellaneous Engravings and Lithographs	A parcel	1 //
2	The Descent from The Cross, after Rubens by Baxter; and 2 other Colour Prints	3	/
3	Modern Etchings by A Taiée, and others	6	114
4	Modern Woodcuts by various English and Foreign Engravers, <i>some proofs</i>	A parcel	114
5	Death the Friend, and Death the Enemy, <i>a pair</i>	2	2
6	Whole length Portraits of Lucas Cranach; John Frederick, Elector of Saxony; Martin Luther; Philip Melanchton, and others, <i>most carefully coloured in bodycolours, in a volume with paper-covers</i>	8	12
7	T. Bewick. Various Woodcuts; M.S. and printed Memoranda relating to his life, etc.	A parcel	12
8	T. Bewick. The Chillingham Wild Bull, <i>on india paper;</i> and "Waiting for Death," <i>in wrapper as published</i>	2	15
9	Queen Charlotte, by V. Green; and other Portraits, etc.	9	5
10	Death of the Elk, by W. Ward after Rubens, <i>damaged</i>	1	14

- 5 5. 11 Etchings of Landscapes, Animals, etc., by Weirotter, Callot, Ruysdael, Paul Potter, Hollar, Berghem, and other Masters, inserted in a small folio volume with leaves of tinted paper, binding broken 133
- 12 S. DELLA BELLA. A very extensive Collection of the Works of this Master, arranged and mounted in a folio volume, with a few loosely inserted Upwards of 500
- 13 Piranese. The Trajan Column, the plates joined and mounted on linen, with the Title, etc., in a large folio volume 1
- 14 Etchings and Engravings by various Old Masters 20
- 15 A Wild Boar, and another by Ridinger; Etchings by De Boissieux; etc. 10

H. ALDEGRAVER.

- 1 8. 16 The Judgment of Solomon (29); The Good Samaritan (42); etc. 5
- 17 Apollo (74); Diana (81); and two from the set of Dancers at a Wedding (147 and 149) 4
- 18 The Labours of Hercules, 6 of the set of 13 (84, 85, 86, 87, 90 and 95); and duplicate of No. 85 7
- 19 His Own Portrait at the age of 28 (188) 1

A. ALTDORFER.

- 3 20 The Repose in Egypt (5) 1
[See also under WOODCUTS.]

L. BACKHUYZEN.

- 1 14 21 Etchings of Sea Pieces; others by R. Zeeman, etc. 9

H. S. BEHAM.

- 1 2. 22 Christ and the Woman of Samaria (24), fine 1
- 1 12. 23 Death in the Character of a Buffoon walking with a Lady (149), first state 1
- 1 11 24 THE WEDDING DANCERS (154—163), the complete set; all except one, fine early impressions 10
- 1 6 25 A Combat of Peasants (165); Peasant Selling Eggs (193); others from the Labours of Hercules, etc. 9

- 26 The Peasant at Market (186); Peasant with a Pitchfork (188); the companion print (189); and The Three Soldiers with a Dog (196), *all fine impressions, scarce, on one mount* 4 1. 6
- 27 The Standard-bearer and the Drummer (199), *fine and scarce* 1 2 10

N. BERGHEM.

- 28 Etchings of Animals; others by Karl Du Jardin, B. Picart, etc. 17 15-

THE MASTER I.B.

- 29 Emblematical Subject (30), *scarce* 1 14

F. BOL.

- 30 Abraham about to sacrifice Isaac, *fine impression cut to the arched top of the print*; and another 2 14

A. BOSSE.

- 31 Return of the Prodigal Son; and "Visiter les Prisonniers" 2 1
- 32 A Dance, *proof before the inscription*; and "Les Vierges Sages" 2 2 2.

J. BOTH.

- 33 Etchings of Landscapes; others by Castiglione, Weirotter, etc. 14 16

F. BRENTSEL.

- 34 Two Officers on Horseback with their Attendants (61) 1 14

T. DE BRY.

- 35 The Triumph of Bacchus 1 16

N. DE BRUYN.

- 36 Part of a set of small plates of Animals, etc., with the Title 5 12

J. CALLOT.

- 37 St. Nicholas preaching at the Entrance to a Wood; "Combat à la Barrière," and companion print 3 9

A. CANALETTO.

- 6, 10 | 38 Etchings of Italian Views 5

A. CARRACHI.

- 6 | 39 An Emblematical Subject; and others 4

CLAUDE LORRAINE.

- 11 | 40 The Dance by the edge of a Lake, from the Barnard Collection; and 2 others 3

- 11 | 41 Cattle Crossing a Stream; and another 2

A. DURER.

- 5-10 | 42 Adam and Eve (1), not in good condition: the same, the copy by Wierix; and another 3

- 12 10 | 43 THE PASSION OF JESUS CHRIST (3-18), wanting Nos. 11, 12 and 13, mostly fine early impressions, a few slightly damaged 13

- 1 6 | 44 The Descent from the Cross (14), fine impression, slightly cut; and The Entombment (15), damaged 2

- 1 11 | 45 Christ at Prayer in The Garden of Olives (19); and An Angel with the Holy Handkerchief (26), both etchings on tin 2

- 13 | 46 The Man of Sorrows, with tied hands, an etching (21), very rare, slightly damaged, and stained 1

- 20 | 47 St. Anne and the Infant Virgin (29), fine impression, rare 1

- 1 6 | 48 The Virgin seated at the base of a Wall (40), in poor condition 1

- 1 | 49 The Virgin with a Pear (41), fine impression, cut at top 1

- 1 14 | 50 St. Bartholomew (47); St. Thomas (48); and St. Paul (50); and 3 copies from the same set 6

- 1 18 | 51 St. George, on foot (53), worn impression; and St. George, on horseback (54), slightly cut 2

- 1 2 | 52 St. Sebastian, fastened to a Tree (55) 1

- 1 15 | 53 St. Anthony outside a City (58), not in good condition 1

- 5-70 | 54 St. Jerome in His Study (60), not in good condition; from the St. Aubin Collection 1

- 3 15 | 55 Apollo and Diana (68), early impression; and The Effects of Jealousy (73), both damaged 2

56	Study of five Figures (70); and The Carrying-off of a young Woman (72), <i>both etchings on iron</i>	2	14 15
57	Melancholia (74), <i>in poor condition</i> ; and a copy in reverse	2	10
58	The Dream (76); and The Great Fortune (77), <i>cut at top, both worn impressions</i>	2	14 10.
59	Justice (79), <i>fine impression</i> ; and the copy of the same by Wierix	2	14 5
60	Lady on Horseback with an Attendant (82), <i>cut and stained</i> ; and Group of Men-at-Arms (88)	2	2 8
61	The Three Peasants (86)	1	2 5
62	"Le Violent" (92)	1	11 10
63	"Les Offres d'Amour" (93), <i>damaged</i> ; and The Monstrous Hog (95), <i>slightly damaged</i>	2	1 18.
64	The Little War-horse (96), <i>very early impression, slightly damaged</i>	1	12 .
65	Another impression of the same, <i>fine, damaged at one corner</i>	1	14 10
66	The Great War-horse (97), <i>very early impression</i>	1	26.
67	Landscape with a Cannon (99)	1	2 5
68	Frederick, Elector of Saxony (104), <i>slightly cut</i>	1	2 6
69	Bilibald Pirkheimer (106), <i>two copies</i> ; and Erasmus (107), <i>a large piece cut from the lower left-hand corner</i>	3	15.
70	Portraits of Durer; and various Engravings from his Paintings; Copies etc.	12	10
71	Incidents in the life of the Virgin, <i>part of a series of very small Engravings published by Le Blon, with the Title, rare.</i>		6

[See also under WOODCUTS.]

C. DU SART.

72	The Ballad-singers; and 2 others; and 2 Interiors by C. Bega	5	18.
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L. GAULTIER.

73	The Last Judgment, after M. Angelo; the same, by a different engraver; and an Allegorical Subject, by De Geyn	3	13.
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H. GOLTZIUS.

74	Angels with the dead Christ, after B. Spranger (273), and The Crucifixion, <i>a circle, unfinished</i> (40), <i>scarce</i>	2	1 8
75	Dr. Pierre Forest (169), <i>fine</i>	1	

A. HECKIUS.

- 12 76 Ornaments. The two halves of a circular Band; and 2 Ornamental Frames with Heraldic Centres, by different Engravers 4

W. HOLLAR.

- 5-15 77 The four Seasons, represented by half-length figures of Ladies, *very fine impressions* 4
- 1 18 78 The four Seasons, small Landscapes with Figures; and Illustrations to Virgil 14
- 114 79 The dead Mole; Lions, after A. Durer; Landscapes, etc. 8
- 114 80 Children, after P. van Avont; Memorial to the Earl of Arundel, etc. 6
- 3 81 Charles II. when a Boy, after Vandyck; and two others 3
- 1 10 82 Thomas, Earl of Arundel; and Mary Countess of Portland, both after Vandyck, *fine impressions* 2
- 1 83 London, showing the extent of the Great Fire 1
- 3 5 84 A Chalice, after A. Mantegna 1

D. HOPFER.

- 9 85 Christ Taking Leave of His Mother (8), *early impression, before the number, a few parts coloured* 1
- 12 86 Christ Before Pilate (9), *before the number; and another* 2
- 12 87 Architectural Design with The Crucifixion, etc., on two sheets, *before the number, damaged, rare* 2
- 14 88 Men Dancing Around an Old Woman (73), *before the number; and Conrad von der Rose (87), a copy* 2

J. HOPFER.

- 11 89 Combat in a Wood, after Campagnola (44) 1

G. DE JODE.

- 1 6 90 The Passion of Jesus Christ, with the Title, Latin text at the backs, *fine impressions* 16

L. KRUG.

- 2 2 91 The Man of Sorrows, seated on a stone (5), *cut, rare* 1

H. S. LAUTENSACK.

- 2 5 92 Two upright Landscapes, *fine, and rare* 2

LUCAS VAN LEYDEN.

- 93 The Passion of Jesus Christ (43-56), *wants nos. 43, 45 and 51, good impressions with margins* 11 2
- 94 The Virgin and Child with St. Anne (79); Virgin and Child on a crescent (81); and Virgin and Child on a crescent, The Virgin Holding a sceptre (82) 3 1
- 95 Two Children with a Helmet and a Banner (165); Two Young Children with a Shield (166), and another 3 16
- 96 Young Man Holding a Skull (174) 1 1
- 97 Temptation of St. Anthony, *worn impression*; The Poet Virgil suspended in a basket; *worn impression, etc.* 4 2

J. LIVENS.

- 98 St. Jerome in Meditation; and a Landscape, by another Engraver 2 11
- 99 Ephraim Bonus, *fine impression* 1 6

ANDREA MANTEGNA.

- 100 The Entombment of Christ (3), *backed* 1 16
- 101 Combat of Two Tritons (17), *cut and backed* 1 7

CLAUDE MELLAN.

- 102 His own Portrait; and Head of Christ Crowned with Thorns Engraved in one spiral line 2 11

A. MELDOLLA.

- 103 St. Thomas (46); and another 2 5

P. MOLYN.

- 104 The Star of the Kings, *fine impression*; and a series of four Landscapes with Figures, *scarce* 5 10

A. OSTADE.

- 105 Boys Fishing from a Wooden Bridge; The Seller of Spectacles; and three others 5 2 5
- 106 The Wandering Musician; The Pig-Killer; and two others 4 13
- 107 Interior with a Peasant and His Family; The Peasant's Ball; etc. 3 1 2
- 108 Ballad Singers at a Window, *fine impression*; and a Painter in his Studio 2 10

G. PENCZ.

- 109 Incidents in the Life of Christ 4

REMBRANDT VAN RYN.

The Numbers refer to Wilson's Catalogue.

14	110	Portrait of Rembrandt in an embroidered Mantle (7), <i>a copy from the Barnard Collection</i>	1	Jan
2 6	111	Joseph Telling His Dream (41); and The Triumph of Mor-decai (44)	2	Jan
5 10	112	The Angel Ascending From Tobet and His Family (48)	1	Loth
2 10	113	The Angel Appearing to the Shepherds (49)	1	Bas
14	114	Christ Disputing with the Doctors (68); and the same subject a larger plate (69), <i>a copy</i>	2	Dr.
14 10	115	Christ Driving the Money-changers out of the Temple (73); and Resurrection of Lazarus (77)	2	Jan
1 2	116	The Resurrection of Lazarus, <i>the large plate</i> (77)	1	Al
1 10	117	The Funeral of Jesus (89); and Our Lord and The Disciples at Emmaus (92)	2	Dr.
2 6	118	Martyrdom of St. Stephen (102); and The Baptism of The Eunuch (103)	2	
5 0	119	The Death of the Virgin (104), <i>with good margin</i>	1	Jan
1 1	120	St. Jerome in Meditation (110), <i>slightly cut</i>	1	Al
1 6	121	Fortune, an allegorical piece (115); and The Star of the Kings (117), <i>damaged at corners</i>	2	
1	122	Three Oriental Figures (122); and The Rat-killer (125)	2	Bas
1 8	123	The Pan-cake Woman (128); A Jew with a High Cap (135); and A Polander (141), <i>a reverse copy</i>	3	
16	124	A Man Playing at Cards (137); A Beggar Woman (165); and Beggars at the Door of a House (173), <i>a copy</i>	3	
1	125	A Painter Drawing from a Model (189); and Academical Figures of Two Men (191)	2	Dr.
10 10	126	A large Landscape, with a Millsail seen above a Cottage (223)	1	Dr.
10	127	A Village with a Canal, and a Vessel under Sail (225)	1	Loth
6 15	128	Landscape with a large Boat (233)	1	Loth
34	129	Landscape with a Cow Drinking (234), <i>early impression</i>	1	Jan
2 14	130	Another of the same, <i>a later impression</i>	1	Jan
50	131	DOCTOR FAUSTUS (272), <i>fine impression of the third state</i>	1	Loth
5 5	132	John Lutma (278), <i>good impression of the third state</i>	1	Jan
1	133	The Burgomaster Six (287), <i>a copy</i>	1	Jan

134	An old Man in a rich velvet Cap (314), <i>fine impression</i>	1	22
135	Rembrandt's Mother (339)	1	15
136	Three Heads of Women, one asleep (362)	1	5
137	Various Copies, etc., including some photographs	9	1

G. F. SCHMIDT.

138	His own Portrait; and Peasants Smoking and Drinking, after Ostade	2	5
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M. SCHONGAUER.

139	Pilate Washing his Hands (15), <i>fine impression, stained and slightly damaged</i>	1	3
140	St. Philip (38), from the set of The Apostles	1	7

D. STOOP.

141	Man Seated on the ground, with a Greyhound and other Dogs, <i>fine impression</i> ; and two Etchings of Sheep, by A. Vander Velde	3	18
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D. TENIERS.

142	The Archers; and three other Etchings	4	18
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Sir A. VANDYCK.

143	John Snellinx, <i>fine impression</i>	1	5
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AGOSTINO VENEZIANO.

144	The Marys Mourning over the dead Saviour (<i>p. 44, no. 38</i>); Venus and Cupid; and another	3	5
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A. VANDER VELDE.

145	Two Cows in a Landscape, <i>fine</i>	1	12
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J. VAN VLIET.

146	Peasants feasting; an Oriental Head, after Rembrandt; etc	4	12
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A. WATERLOO.

147	The Water-mill; and two other Landscapes	3	2
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H. WIERIX.

148	St. Christopher, after M. de Vos; and three others	4	13
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M. ZASINGER.

149	"Lueur et Obscurité" (21), <i>fine impression, backed</i>	1	15 70
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Drawings.

1. 15. 150 A. DURER. The Prodigal Son, *pen and bistre wash; the details of this drawing differ so considerably from the well-known Engraving as to preclude the idea of it being merely a copy from the print; from the Collection of the Earl of Shrewsbury (see M.S. Note)* 1
1. 151 A. Durer. The Holy Family with two child Angels, *pen and ink* 1
- 152 A. Durer. The Rhinoceros, a copy of Durer's Woodcut with other studies of Animals by an Italian Artist 1
- 153 Rembrandt. Landscape with two Women in Conversation, *pen and bistre* 1
- 6 154 Italian School. The Resurrection 1
1. 2. 155 T. M. Corio. Herodias with the Head of John the Baptist; and The Virgin and Child, both after Guido 2
- 4 156 J. Wierix. A Standard-bearer, after Aldegraver; and two very minute Drawings on vellum, *from the St. Aubin Collection* 3
1. 1 157 J. G. Wille. Fisherman and Mischievous Boys, in colours, *signed* 1
- 6 158 T. Rowlandson. A Farmer, *in pencil* 1
1. 10 159 C. de Wael. A Carnival, *pen and ink, signed; and two others by different Artists* 3
- 10 160 Design for a Frontispiece to a Collection of Drawings, *in colours, etc.* 7

Early Specimens of Colour Printing.

- 21 161 The Holy Handkerchief with the Head of Christ, *mezzotint, finely printed in colours* 1
- 147 162 KING GEORGE I, in breast plate and ermine Mantle, *printed in colours, very fine and rare* 1
- 245 163 FREDERICK, PRINCE OF WALES, a large *mezzotint, printed in colours, rare* 1
- 10 10 164 Panels for Wall Decorations, *early experiments in printing in several colours from wood blocks, rare* 5

SECOND DAY'S SALE

Early Woodcuts, mostly by German or Flemish Masters.

LOT			
165	Reproduction of the St. Christopher, dated 1423; St. Francis, and other early Woodcuts of Saints	5	/
166	The Crucifixion, with Saints and Angels; others of Religious Subjects, date about 1500, all having German text at the back, <i>with contemporary colouring</i>	7	2 12.
167	Christ, with the Instruments of His Passion, inscribed Ecce Homo, and dated 1523, <i>rare</i>	1	5
168	Religious and other Subjects, mostly from German and Flemish publications, 1500-1550	13	10
169	Evander Mourning the Death of His Son Pallas, with Latin text at back; the Raising of Lazarus, with Flemish text; others from various early-printed books	16	5
170	From various early Italian Books	14	5
171	Illustrations to the French edition of the Hypnerotomachia Poliphli, 1546, <i>rare</i>	5	12
172	Illustrations to a Spanish History of Rome; others from various French and Italian Books	58	10
173	Francis Fradin presenting his Book to the Pope; various Title-pages, Book Ornaments, Printer's Marks, etc.; Tracings from Block Books, etc. A parcel		6
174	Portraits of Erasmus and others	8	10
175	From various editions of the Bible, etc., printed in German	36	5
176	Illustrations to a German Prayer and Hymn Book, circa 1550	52	7
177	Illustrations to Roman History and other Subjects, all from German Books published about 1500-1550, <i>some scarce</i>	24	10
178	A similar lot	42	3
179	Illustrations to Luther's Bible; etc.	35	

- 10 180 Illustrations to the Bible, etc., including a very small series of the Apostles and other Saints, all with Latin text at the back A parcel
- 1 12 181 Incidents in the Life of Christ, and other Biblical Subjects, a series made up of blocks from several sources, with Flemish text at the back, early 16th century, scarce 29
3. 5. 182 A Doctor and his Patient; the Creation of Eve, and others, early 16th century, *very old colouring* 6
2. 4 183 The Nativity; Adoration of the Kings; The Visitation; St. John in the Isle of Patmos; etc., all with Flemish text at the back, early 16th century, *very old colouring*
- 10 184 Series of 15 small oblong Classical Subjects, *curious and scarce*; and 4 others, early 16th century, all with Latin text at the back 19
- 5 185 The Life of Christ and other Scriptural Illustrations, small size, many copied from the small Passion by Durer, with Latin text at back 46
- 10 186 Three different series of Bible Illustrations, small size, some from the designs of Holbein; and others, all with Latin text 78
- 13 187 Illustrations to Roman History, Travels, etc., some by T. Stimmer, mostly with German text A parcel
- 5 188 Illustrations to a Dictionary of Medical Terms, etc., others from a work on Athletic Exercises, etc., with Latin text 56
- 1 189 Illustrations to Coverdale's Bible; Fox's Book of Martyrs, and other English Books 50
- 13 190 A series of Scriptural and other Illustrations; and another of Roman History, with Latin text 62
- 7 191 Illustrations to a Satirical Work on the Roman Catholic Religion, History of the Popes, etc., with Latin text 53
- 14 192 Illustrations to the Bible, etc., including a series by Virgil Solis and other engravers, with German text A parcel
- 9 193 Illustrations to the Life of Christ, with text in Arabic and Latin 17
- 1 194 Gallerie der Meisterwerke altdeutscher Holzschneidekunst, parts 1 to 6, containing 18 facsimile of celebrated early Woodcuts 18

ANONYMOUS, etc.

195	Part of a set of The Life of Christ, the designs being greatly influenced by those of the extremely rare set of engravings by the "St. Erasmus" Master (Huth Sale, lot 57), old colouring, rare	10	2 3
196	The Crucifixion circa 1550 on 2 sheets, rare	2	1
197	The Right Hand of a Giant, with particulars of his length of span, etc., two different blocks, dated 1613, evidently used as showman's placards, probably unique	2	7
198	A Saint Visiting Men in Prison; another from the same series; and St. John in the Island of Patmos, rare, cut at one side	3	8
199	The Nativity, the Right-hand sheet of this rare Woodcut, described by Mr. Campbell Dodgson in the B.M. Catalogue, vol. 2, p. 396, where there is an illustration of the other half	1	14
200	An Author presenting his Book to a King; a Saint Writing at his Desk; and others	10	8
201	St. John the Baptist Preaching, cut and damaged; The Nativity, 1541; and 2 others	4	6
202	The Deluge, from a design attributed to Titian, on 2 sheets, slightly damaged	2	5
203	Procession of Oriental Cavalry, inscribed "Arabische," etc., and a duplicate of one sheet	6	3 10
204	Costumes—each of a Man and his Wife accompanied by naked Children	8	5
205	The four Evangelists; An old Woman with a Jar and a Spoon; etc.	13	16
206	Various early Woodcuts, late impressions	9	107
207	Master of the Monogram T.M.F. Illustrations to the Apocalypse of St. John, with Italian text at the back, rare	15	8
208	Master of the Initials H.W.G. St. John in the Island of Patmos (Brulliot, 2-1280), very rare	1	7
209	A Priest Hearing a Confession, by the Monogrammist M. (Vol. VII., p. 474); a Saint Appearing to a King at a Battle, in the manner of Altdorfer; others by Martin Hemskerck, etc.	14	6
210	Master of the Initials G.M. Bible Illustrations with German text at back	55	6
211	Master of the Initials C.T. The Last Supper (Vol. IX., p. 152), cut and damaged; and Lazarus at the Entrance to the House of Dives, damaged, both on two sheets, joined	2	2 15

- 12 212 Christ on the Cross, by the Master of the Initials M.T. (on two of the nails), *on two sheets, joined*; and The Man of Sorrows, by G. Scolari 2 *Small*
- 7 213 Master of the Initials M.Z. resembling those of Zasinger; Illustrations to a History of Rome, German text at the back, *rare, one in two states* 9
- 111 214 Bible Illustrations, etc., by various Monogrammists 29 *Other*

ALBRECHT ALTDORFER.

- 1 16 215 The Fall and Redemption of Man (1-40), the complete set, mostly from the edition published in 1604, but including several from the earlier edition 40 *Small*
- 2 21 216 Part of the same set, *finer impressions than those of the 1604 edition; a duplicate of no. 28 is exceptionally fine, and is probably a proof* 20
- 1 12 217 Abraham's Sacrifice (41); Return of Joshua and Caleb (42); and St. Christopher (54) 3 *Small*
- 2 1 218 The Resurrection (47), *two impressions*; and St. Jerome in a Cave (57) 3
- 2/4 219 The Holy Family at a Fountain or Baptistry (59) *fine impression and in good condition* 1
[See ILLUSTRATION.]
- 1/5 220 The Judgment of Paris (60); Pyramus and Thisbe (61); a Standard-Bearer, *damaged at one corner* (62); etc. 4

JOST AMMAN.

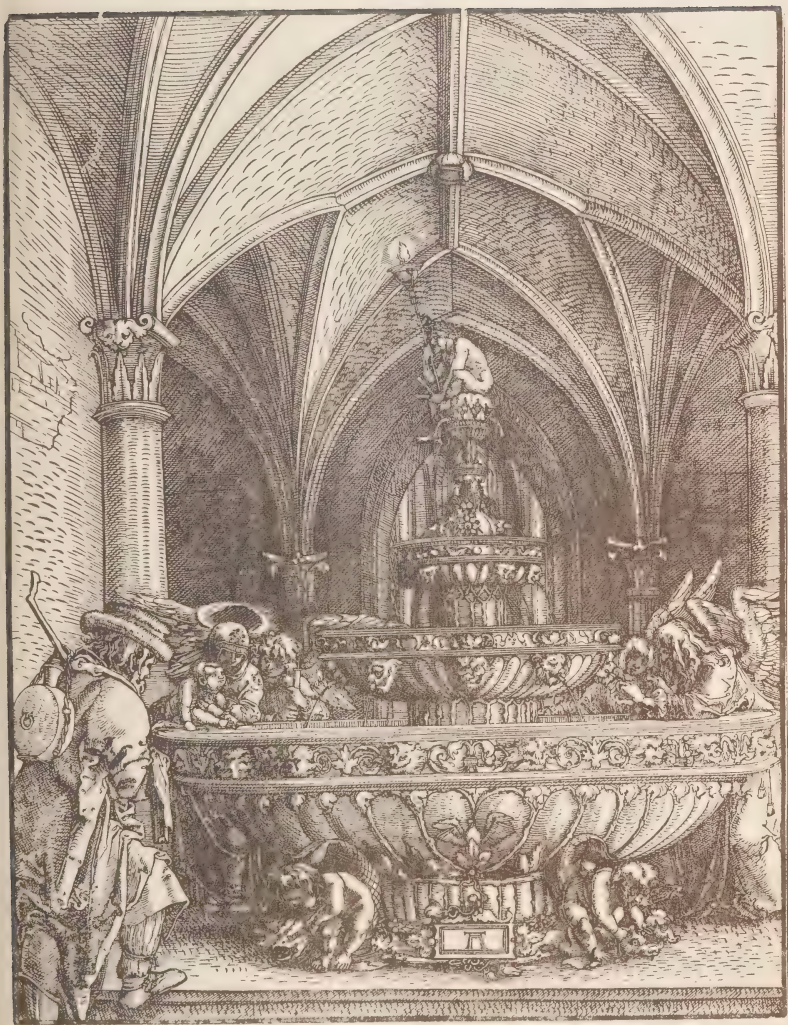
- 6 221 Illustrations to Livy, *some fine early impressions* 10 *Small*
- 2 15 222 Various Trades and Occupations, etc., *some early impressions before the letterpress at the back* 25 *Small*

WALTHER VAN ASSEN.

- 1/4 223 The Entombment (11), a circle; Two sheets from a Procession of Knights and others on Horseback; etc. 5 *Small*

H. S. BEHAM.

- 2 2 224 Part of the set of The Passion of Jesus Christ (Nos. 84, 85, 87, 89, and 91); a duplicate of No. 89; and another 7 *Small*
- 2 2 225 Military Display given in Honour of The Emperor Charles V. on His Arrival in Munich, 1530 (169), *on 4 sheets, joined together* 1





J. N. BOLDRINI.

- 226 The Adoration of the Shepherds; The Marriage of St. Catherine, after Titian, by a different engraver; etc. 4 9
- 227 A Youth on Horseback carrying a Dead Hare, after Titian (*Vol. XII., p. 152*); and Caricature of the Laocoon, by a different engraver 2 7

HANS BURGKMAIR.

- 228 The three Pagan Heroines (69), *first state, rare* 1 7
- 229 ARISTOTLE AND PHYLLIS (73), *fine impression with the architectural frame, rare* 1 17
- [See ILLUSTRATION.]
- 230 Illustrations to "Der Weisskunicg," impressions from the Vienna edition of 1775 8 6

LUCAS CRANACH.

- 231 The Penitence of St. Christopher (1), *engraved on metal, early impression, considerably cut at the sides* 1 12
- 232 Adam and Eve (1), *with margin* 1 14
- 233 The Repose in Egypt (4); and The Holy Family in a Room, with Children being taught to read (5), *with margin* 2 16
- 234 Title page to the first edition of The Passion (6), Latin text, with the date of 1509, *rare* 1 5
- 235 Christ on the Mount of Olives (7), *very fine impression, no text at back, probably a proof, damaged at one corner* 1 14
- 236 Christ shown to the People (14), *old impression, slightly damaged* 1 9
- 237 Ten from the set of The Passion (6-20), *later impressions, two are from the edition having German text on the back* 10 3
- 238 The Entombment, from the same (19), with an ornamental passe-partout border 1 12
- 239 Christ and the Woman of Samaria (22), *third state, both the Saxon Shields removed* 1 12
- 240 Christ, from the set of Christ and the Apostles (23); and St. Matthew (31), from the same set, *early impression* 2 12
- 241 Christ; St. John; St. James the Less; and St. Matthias, from the same set, *copies* 4 14
- 242 The Martyrdoms of St. Peter, St. Andrew, St. John, and St. Matthew, from the set of the Martyrdoms of the Apostles (37-48), *proofs before the letterpress at the back* 4 6

- 16 243 From the same set—Martyrdoms of St. Simon, with Martyrdom of St. James the Greater on the reverse; another impression of St. James the Greater, with German text at the back; St. Bartholomew, before the text at the back, *damaged*; and another impression of the same with the text 4
- 6- 244 From the same set—Martyrdom of St. John, with the German text; and St. Matthew, St. Philip, St. Thomas, and St. Jude, after the text was discontinued 5
- 2-10 245 St. Anthony tormented by Demons (56), *damaged at two of the corners*; and Martyrdom of St. Erasmus (59), having on the reverse a fine impression of the Martyrdom of St. Matthias, from the above set 2
- 1 24 246 St. John Preaching in the Desert (60); and St. George on Horseback (64) 2
- 15 247 St. Jerome in Penitence (63), cut; Virgin and Child with St. Anne (68); and St. Barbara (69) 3
- 1 12 248 St. George Standing by the Dead Dragon (67), *third state, rare, slightly damaged at one corner* 1
- 9 249 The Ecstasy of St. Mary Magdalen (72); The Infant Christ as Redeemer (73); and another of the same subject by a different Master 3
- 11 250 Marcus Curtius (112); Venus and Cupid (113), *second state*; and another 3
- 1 251 The Judgment of Paris (114), *early impression, damaged*; The Werewolf (115), *rare*; and a Boy on Horseback (116) 3
- 12 252 Gentleman and Lady Riding on the same horse (117), *third state*; and a Boar Hunt (118), *scarce* 2
- 1 13 253 A Tournament, 1506 (124), *second state, good impression* 1
- 2 3 254 The Tournament with the Tapestry of Samson and the Lion (126), *very fine impression, slightly damaged, backed, rare* 1
- 1 10 255 The Tournament with Swords (127), *fine impression, but not in good condition, rare* 1

L. CRANACH, JUNIOR.

- 7 256 St. John (52); and Whole length portrait of Melanchton (153) 2

ALBERT DURER.

WOODCUTS.

- 3-5 257 Cain Killing Abel (1), *fine impression, very rare* 1

- 258 Samson Killing the Lion (2); and The Scourging of Christ (8) 2 14
- 259 The Adoration of the Magi (3), *early impression, slightly cut and damaged at the corners* 1 16
- 260 THE PASSION OF JESUS CHRIST (4-15), complete set, with the Title, *mostly early impressions*, 5 have the Latin text at the back 12 21
- 261 THE PASSION OF JESUS CHRIST, "The Little Passion" (16-52), the complete set, *but the Title and no. 17 are copies, varying impressions, some extremely fine, many with the Latin text* 37 14
- 262 The same, various duplicates, and 7 of Ottley's reprints from the original blocks 13 7
- 263 The Last Supper (53); the copy of the same; and Christ Scourged, from the Great Passion 3 8
- 264 CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN, at the Head of a Broadside, with a poem by Durer (55), *first state, before the alteration of the verse at the top; the Broadside has been divided in the middle, but is quite complete and in a perfect state of preservation, most rare* 1 23 8
- 265 The same, the Woodcut only, fine, rare 1 8
[See also Lots 296, 297.]
- 266 Christ on the Cross between the two Thieves (59), late state; and Martyrdom of St. John (61) 2 11
- 267 THE APOCALYPSE OF ST. JOHN (Nos. 61, 63 to 68, 71, 72, and 74), *No. 67 is in the first state, with the German text, the others being in the second state with the Latin text, mostly fine impressions, several from the Collection of J. Storck, of Milan* 10
- 268 The same, duplicate of No. 68; and copies of two others by H. Greff 3 8
- 269 THE LIFE OF T E VIRGIN (76-95), complete set with the Title, *mostly fine early impressions*, 9 have the Latin text at the back 20 14
- 270 The same, the Title, cut; and Nos. 77, 80, 81, 82, 84, 85, 86, 87, 88, 90, 91, 92, 94 and 95, *some fine impressions* 15 8
- 271 The same, Nos. 77 two impressions, 80, and 86; and a copy by Marc Antonio of No. 87 5 17
- 272 The Holy Family with St. Joachim and St. Anne (96), *very fine impression, scarce* 1 6
- 273 The Holy Family with Saints and Angels (97), *very fine impression, scarce, slightly damaged* 1 210

- 2 10 274 The Holy Family with five Angels in a Landscape (99); and The Holy Family with two Angels in a Room (100), *very fine early impression with margin* 2
- 1 3 275 The Virgin, Crowned by two Angels (101), *fine impression, damaged at one corner* 1
- 4 10 276 The Holy Family with the three Hares (102) 1
- 22 277 St. CHRISTOPHER (103), *very fine and rare, from the Collection of J. St. Aubin.* 1
- [See ILLUSTRATION.]
- 13 278 St. Christopher, with the Birds (104), *first state; and the same the block reduced* 2
- 1 279 St. Christopher (105), *fine impression of the third state, scarce* 1
- 2 10 280 Visit of St. Anthony to St. Paul the Hermit—wrongly named Elijah by Bartsch (107); and S.S. Stephen, Sixtus, and Laurence (108), *from the Collection of J. St. Aubin; and a reverse copy of the same* 3
- 4 10 281 St. Francis receiving the Stigmata (110); and St. George Killing the Dragon (111) 2
- 2 15 282 St. George Killing the Dragon (111), *very fine impression, slightly damaged at two corners* 1
- 12 283 St. John the Baptist and St. Onuphrius (*wrongly described by Bartsch as St. Jerome*) (112), *slightly cut; and St. Jerome in a Cave* (113) 2
- 12 284 St. JEROME IN HIS CELL (114), *brilliant impression with large margin, rare, in this state* 1
- [See ILLUSTRATION.]
- 9 285 The Patron Saints of Austria (116), *very fine impression of the second state* 1
- 7 286 The Martyrdom of the ten thousand Christians (117), *extremely fine impression but damaged; and another of the same* 2
- 1 11 287 SS. Nicholas, Ulrich, and Erasmus (118), *fine impression; and The Penitent* (119), *damaged at the corners* 2
- 1 8 288 The Ecstasy of St. Mary Magdalen (121); and Martyrdom of St. Catherine (120) 2
- 2 12 289 The Holy Trinity (122) 1
- 5 15 290 The Mass of St. Gregory (123), *very fine; and a worn impression of the same* 2
- 1 291 The Last Judgment (124), *first state, fine; and the Mass of St. Gregory* (123) 2









**Keyn ding hilfft für den zeytling todt
Darumb dienen got für we vnd spot**



Das müg wir all wol ansehen

Das bald vmb ein mensch ist gschehen

Dañ so wir heut ein mensch haben

Vileicht wirt er morz vergraben

Darumb O menschlich hertigkeyt

Warumb sind dir nie dein sund leyb

So du doch wol pißf vermenen

Das got all pöß wirt beschanen

In ewigkait durch sein streng ghrüche

Do entpfleucht keynr dem reicher nichte

Durch allein du fürchtest hye got

Dardurch enttrinst dem ewing todt

Drum heß an noch Cristo leben

Der kan dir ewigs leben geben

Des halb kain zeyelichs ding an sich

Aber noch künstigen richt dich

Vnd thu stet noch gnaden werben

Als soldestu all stund starben

- 292 The Beheading of John the Baptist, *very fine* (125), and a reverse copy of the same 2 —
- 293 The Head of John the Baptist Brought to Herod (126), *fine early impression*; and an impression from the damaged block 2 4
- 294 A Savage Overcoming two Armed Men, inscribed "Ercules" (127); and The Knight and His Attendant (131) 2 1 12
- 295 The Men's Bath (128), *very fine impression* 1 8 7 5
- 296 DEATH AND THE SOLDIER, at the head of a Broadside, with a Poem by Durer (132), *first state before the alteration of the verse at the top, in the same fine state as No. 55, of the utmost rarity.* 1 3 1
- [See ILLUSTRATION.]
- 297 THE SCHOOLMASTER, at the head of a similar Broadside (133), *in the same exceptionally fine condition, extremely rare* 1 3 1
- 298 THE RHINOCEROS (136), *the lettering at the top cut off, early but not fine impression, the crack in the lower part of the block became much more extensive in the later impressions*; and a reduced copy of the same 2 1 10
- 299 The Siege of a City (137), 2 sheets joined 1 2 10
- 300 Meeting of the Emperor Maximilian and King Henry VIII.; The Siege of a City; and another from the Triumphal Arch (138); *early impressions* 3 14
- 301 THE TRIUMPHAL CAR OF THE EMPEROR MAXIMILIAN (139), *the very rare first state with the letterpress in German and the date of 1522; unfortunately imperfect, wanting sheets B. and C., and the first and last sheets considerably damaged, not joined* 6 !
- 302 THE TRIUMPHAL CAR, *second state*, the letterpress in Latin, but before the alteration of words in the first column, dated 1523, *exceptionally fine with large margin at top and bottom, in perfect condition, most rare in this state, the 8 sheets joined together* 1 7 1
- 303 The same, fifth state, with the date 1589, *the 8 sheets joined to form 4, good impressions, but discoloured* 4 12
- 304 Circular Pattern for Embroidery (140), *second state* 1 10
- 305 The four Illustrations to a Work on Measurement by Paul Pfintzing (146-149); and duplicate of No. 146 5 1 3

- 16 306 PORTRAIT OF THE EMPEROR MAXIMILIAN in an architectural
frame (153), *early impression of the second state* 1 *W. H. W.*
- 12-10 307 PORTRAIT OF ULRICH VARNBULER (155), *fine* 1 *Am.*
- 6 308 Portrait of Albert Durer (156), *the inscription at the top cut
off, third state* 1 *Sc.*
- 2 309 The same, the copy by Andre Andreani 1 *Sc.*
- 11 310 Coat-of-Arms of Johann Tschvite (170), *late impression* 1 *Sc.*
- 5-10 311 St. Martin (App. 18); and St. Sebald Standing in a Niche
(App. 21), ascribed by Mr. Campbell Dodgson to Hans
Springinklee (vol. 1, p. 395), *rare* 2 *Am.*
- 1 312 St. Barbara (App. 24), *second state*; and St. Catherine (App.
25), *first state, cut at the top* 2 *Sc.*
- 2 6- 313 Christ on the Cross Between the Virgin and St. John, with
the date 1509; The Nativity, in the form of a frieze,
with the date 1511; etc. 7
- 3 314 "Albrecht Durer Album," parts 1-6 containing 18 facsimile
of Woodcuts, published at Nuremberg 18 *Sc.*

THIRD DAY'S SALE

Early Woodcuts, most by German or Flemish Masters—*cont.*

C. R. M. DEUTSCH.

LOT

- 315 View of Vienna, 1548, from the "Cosmographie de Sebastien Munster," *on 2 sheets joined*; and two other Views of Cities from the same by different Engravers 3

H. GOLTZIUS.

- 316 Landscape with Shepherd and Sheep (*p. 74, no. 241*); and Landscape with Man and Woman in Conversation (243), *rare* 2

URSE GRAF.

- 317 Two from the set of The Passion (2), second state with German text at the back; and a series of very small Illustrations to the New Testament (3 and 4) 32

HANS BALDUNG GRÜN.

- 318 Adam and Eve (2), *rare*; The Descent from the Cross (5), *late impression*; and The Conversion of St. Paul (33) 3
- 319 St. Peter (7); St. Simon (16); and St. Paul (18), from the set of the Apostles, *scarce* 3
- 320 The Conversion of St. Paul (33), *cut at the sides*; St. Jerome in the Desert (34), *rare* 2
- 321 St. Jerome in the Desert (35), *with margin, rare* 1
- 322 The Martyrdom of St. Sebastian (37), *fine, with margin* 1
- 323 Christ with the Instruments of the Passion (42), *damaged*; and Angels with the Dead Body of Christ (43), *scarce* 2
- 324 The Fates (44), *damaged*; and The Lazy Groom (*wrongly ascribed to Hans Brosamer by Bartsch*), *late state the block damaged by wormholes, damaged at one corner* 2
- 325 The Lazy Groom, *fine early impression before the damages to the block, from the Esdaile Collection* 1

- 2 8 326 Group of Horses in a Wood (56); and another Group of Horses, with a Monkey (57), *fine early impression, stained* 2

WOLFGANG HUBER.

- 1 6 327 The Crucifixion with The Virgin and St. John (*unknown to Bartsch*), *very rare*; The Wheel of Time, by another engraver; and two others 4

CHRISTOPHER JEGHER.

- 5 5 328 The Infant Jesus and St. John, after Rubens; and three others after the same Master 4
1 1 329 Le Jardin d'Amour, after Rubens, *on two large sheets* 2

MELCHOIR LORCH.

- 5 330 "Raheme Soltane," an Oriental on Horseback; and another; others after Antoine Sallaert by different engravers 6

LUCAS VAN LEYDEN.

- 15 10 331 Adam and Eve (2); and Samson and Delila (5), both with a passe-partout border of architectural design, *rare* 2
1 12 332 Samson and Delila (6), a different treatment of the subject, *a large block* 1
22 333 Jahel Killing Sisara (7); Solomon Adoring the Idols (9); and Herodias Receiving the Head of John the Baptist (13), all with a passe-partout border of different design to that used for Nos. 2 and 5, *rare* 3
6 10 334 Herodias Receiving the Head of John the Baptist (12), a different treatment of the subject, *a large block* 1

HANS SCHAUFLEIN.

- 1 335 Lot and his Daughters (4), *fine and rare* 1
12 336 The Adoration of the Magi (9); Christ on the Cross (30); and others 7
15 20 337 The Baptism of Christ (*unknown to Bartsch*); and Christ Bearing His Cross (28) 2
2 10 338 THE PASSION OF JESUS CHRIST (34), the set published with the title "Speculum Passionis," 1519; Christ stripped No 14 of Mr. Campbell Dodgson's B.M. Catalogue is wanting, but the set has an extra block of Christ nailed to the Cross, *mostly fine impressions, No. 3 is damaged* 31



- 339 The Crucifixion, from another edition of the "Speculum
Passionis"; The Coronation of the Virgin; etc. 6 /
- 340 Christ Preaching from a Ship; Christ Appearing to His
Mother; and others in the manner of Schaufelein 5 5-
- 341 Three from the set of the Dancers at a Wedding (103) 3 3 10.
- 342 Two Men and a Woman in Conversation; A Standard-bearer
and two other Soldiers; etc. 4 1
- 343 Battle between two Armies (102), the right hand sheet only;
and another 2 10

GIOVANNI SCOOREL.

- 344 The Labours of Hercules, six from the set of twelve (*Vol. IX.,*
p. 161), *very scarce, some cut* 6 1 10
- 345 Hercules Killing the Lion, from the same set, with the double
border line and verse in letterpress under, *rare,*
damaged 1 2

DANIEL SEGERS.

- 346 The Virgin with the Infant Jesus to whom St. Anne is Pre-
sented a Flower, *extremely rare, slightly damaged* 1 2 10.

CORNELIUS VAN SICHEM.

- 347 Portrait of a Man after Goltzius; and various Bible Illustra-
tions; etc. 21 5-

HANS SPRINGINKLEE.

- 348 Three Illustrations to the "Hortulus Animae, one a copy;
The Nativity (51); and a copy of the same 5 5-

TOBIAS STIMMER.

- 349 The Presentation in the Temple; others by L. Stoer, Antoine
de Worms, and others 10 5-

MICHEL WOLGEMUT.

- 350 ILLUSTRATIONS TO "DER SCHATZBEHALTER," 1491. In Mr.
Campbell Dodgson's B.M. Catalogue (*Vol. I., p. 242*)
will be found a complete description of the cuts. Those
in this collection are the following numbers in accord-
ance with his list:—1, -3, 8, 15, 20, 25, 46, 47, 50, 52-
54, 57, 59, 61, 63, 68, -70, 72-75, 78, 79, 81, 85 and
87 (nos. 2, 53 and 69 are printed on the reverse of other
subjects, and on the reverse of no. 46 is an undescribed
subject), *fine impressions of this very rare and interest-
ing series of early Woodcuts, with margins* 27 13.
- [See ILLUSTRATION.]

- 1 15
18
1 2
- 351 Michel Wolgemut and Wilhelm Pleydenwurff. Illustrations to the Nuremberg Chronicle, 2 full page and 4 smaller cuts, from the first edition, with the Latin text 6
- 352 From the same, second edition with German text 28
- 353 From the same, with very old colouring 6

Chiaro-scuvo Prints by German and Flemish Masters.

- 1 5
102
1
2-10
!
14
10
10
1 10
1 12
2 2
3 5
1 14
1
- 354 L. CRANACH. ST. CHRISTOPHER (58), second state, rare, cut 1
- 355 H. BURCKMAIR. THE EMPEROR MAXIMILIAN ON HORSEBACK (32), with the date of 1518, and with "Jost de Negker Zee Augsburg," printed in movable type at the bottom, extremely rare (Jost de Negker was probably the inventor of the process of chiaro-scuvo printing), slightly damaged at one corner 1
- 356 A. Durer. Enlarged and reversed copy of the figure of Christ on the Title page to the small set of the Passion, rare 1
- 357 A. DURER. THE RHINOCEROS, fine impression, cut to the border line, slightly damaged at one corner 1
- 358 Boldrini. Milo with his hands caught in a Tree-trunk attacked by a Lion, after Titian (Pass. vol. VI., p. 237, no. 70), very rare 1
- 359 Anonymouse. Adam and Eve with the Forbidden Fruit, a Death's head in the branches of the tree, very rare 1
- 360 H. Goltzius. St. John in the Desert (226); and the Magdalen in Penitence (227) 2
- 361 H. Goltzius. Mars, Armed with a Spear and a Shield (229); and Mars, Armed with a Spear only (230) 2
- 362 H. Goltzius. Hercules Killing the Giant Cacus (231), impression from the outline block only, very rare 1
- 363 H. Goltzius. The same, first state of the completed print, rare, with margin 1
- 364 H. Goltzius. The same, second state, with the address of William Janssen 1
- 365 H. Goltzius. "Quelques Divinités de la Fable" (232-237), the complete set of 6, fine impressions cut to the ovals 6
- 366 H. Goltzius. The same set wanting no. 4 Galathea, fine impressions, one only cut to the oval 5
- 367 H. Goltzius. A Magician Working His Spells (238) 1

- 368 C. Jeghers. Portrait of Rubens, from a Drawing by himself,
scarce 1
- 369 A. Bloemaert. A Youth drawing from a Model; The Holy
Family; and another 3
- 370 L. Businck. Moses with the Tables of the Law; Young Man
Playing a Flute; and 3 others 5
- 371 L. Businck. Æneas and Anchises; The Holy Family with
Angels; and two others 4

**Chiaro-scuero Prints by Italian Masters, mostly
described in Vol. xii. of Bartsch.**

- 372 Abraham about to sacrifice Isaac, after Parmeggiano (*p. 22,*
no. 3); and a small whole length figure of a Saint on one
mount 2
- 373 The same, printed in a different colour; and Judith with the
Head of Holofernes (unknown to Bartsch), *cut at top*
corners, on one mount 2
- 374 Jacob's Dream, after Raffaele (*p. 25, no. 5*), *rare*; and David
Cutting off the Head of Goliath, after the same (*p. 26,*
no. 8), "*pièce très rare*," *second state before the name*
of Huges de Carpi was effaced 2
- 375 The Host of Pharaoh Submerged in the Red Sea, after Titian
(*p. 25, no. 6*), *divided in six pieces, some damaged,*
rare 6
- 376 David Cutting off the Head of Goliath, after Raffaele (*p. 26,*
no. 8), *second state, fine impression, "pièce très*
rare" 1
- 377 David Playing before Saul, by Judock de Curiaa, 1556? after
Francis Floris (unknown to Bartsch), *very rare, slightly*
damaged 1
- 378 The Adoration of the Magi, after Parmeggiano (*p. 29, no. 2*),
first state; the same in the *second state*; and two
others 4
- 379 The Adoration of the Magi, after Parmeggiano (*p. 30, no. 3*);
and The same subject, after Luini (*p. 30, no. 4*), *cut at*
the bottom 2
- 380 The Adoration of the Magi, after Luini, *fine impression, not*
cut, slightly damaged at one corner 1
- 381 The Presentation in the Temple, after Salviati (*p. 31, no. 6*),
first state before the names of the Artists, cut prin-
cipally at the top, good margin at the sides 1

- 3 6- 382 The same, in a different and more effective style of printing, *not cut, slightly damaged at one corner* 1
- 3 10 383 The Repose in Egypt, after Campi de Cremona (p. 35, no. 10); and The Repose in Egypt, after Baroccio (p. 36, no. 11) 2
- 16 384 Martha and The Magdalen Entering the Temple (p. 37, no. 12); and The Miraculous Draught of Fishes, both after Raffaelle (p. 37, No. 13), *second state* 2
- 111 385 Martha and The Magdalen Entering the Temple, *slightly cut and damaged*; and The Miraculous Draught of Fishes, in two different styles of printing 3
- 1 2 386 Christ Healing the Lepers, after Parmeggiano (p. 39, No. 15), *first state, rare, torn*; and the same in an undescribed state, *without any inscription* 2
- 3 387 Christ at the House of Simon the Pharisee, after Raffaelle (p. 40, No. 17); and Christ Bearing His Cross, after A. Cassolano (p. 42, No. 21), *the inscription space cut off* 2
- 2 6- 388 Pilate Washing his Hands, after Jean de Bologue (p. 41, No. 19), *on two sheets, joined* 1
- 1 389 Christ Bearing His Cross, after A. Cassolano, *with the inscription* 1
- 2 126 390 The Descent from the Cross, after Raffaelle (p. 43, No. 22), two impressions in different styles of printing 2
- 1 391 The Entombment of Christ, after Raffaelle Motta de Reggio (p. 44, No. 24) 1
- 16 392 Death of Annanias, after Raffaelle (p. 46, No. 27), *second state*; and the same in the *third state* 2
- 3 6- 393 Herodias with the Head of John the Baptist, after Guido (p. 47, No. 29), *first state, rare*; and the same in the *third state* 2
- 1 2 394 The Virgin and Child, after Guido (p. 52, No. 5), *second state, before the lettering*; the same subject in reverse (p. 53, No. 6); and the same subject (p. 53, No. 7) 3
- 1 1 395 "Effigies B. Mariae Paradise" (p. 55, No. 10), and The Holy Family with St. Elizabeth and the Infant St. John (undescribed by Bartsch), *on one mount* 2
- 5- 396 The Virgin and Child, after F. Vanni (p. 56, No. 11); and The Virgin and Child with the Infant St. John, after Alexander Cassolano (p. 57, No. 13) 2
- 5- 397 The Holy Family, after Marc Pino de Sienne (p. 58, No. 15), *damaged*; and The Holy Family, after Guido (undescribed by Bartsch), *rare* 2

- 398 The Holy Family, after Le Maitre Roux (*p. 59, No. 17*),
with a border, which is not mentioned by Bartsch, *rare*;
and The Virgin and Child, after F. Vanni (*p. 56,*
No. 11) 2
- 399 The Holy Family, after Correggio (*p. 60, No. 18*), *cut at the*
corners; and Virgin and Child with the Infant St. John,
after Guido, *second state* 2
- 400 The Virgin and Child with a Bishop in Adoration, after A.
Cassolano (*p. 63, No. 22*); and The Virgin and Child
with various Saints, after Parmeggiano (*p. 64, No. 23*) 2
- 401 The Holy Family with a Bishop and a female Saint, after
Parmeggiano (*p. 64, No. 24*), *first state*; and the same
second state, with the monogram of Andreani, *cut at*
top 2
- 402 The same, *first state*; and The Virgin and Child Enthroned,
attended by numerous Saints, after Parmeggiano (*p. 65,*
No. 25) 2
- 403 The Virgin and Child with St. Sebastian and a Bishop (*p. 66,*
No. 26), *first state*; and the same in the *second state* 2
- 404 St. Phillip, after Beccafumi (*p. 71, No. 13*), *damaged*; St.
John, after Parmeggiano (*p. 73, No. 17*); and St. John
Preaching in the Desert, after Raffaele (*p. 73, No.*
18) 3
- 405 St. John Preaching in the Desert, after Raffaele (*p. 73,*
No. 18), *fine* 1
- 406 St. Peter Preaching the Gospel, after Caravaggio (*p. 77,*
No. 25); *two impressions, one with artists' names*; and
4 small symbolical figures of Females 6
- 407 St. Peter and St. John Healing the Sick, after Raffaele
(*p. 78, No. 27*); and Martyrdom of St. Peter and St.
Paul, after Parmeggiano (*p. 79, No. 28*), *fine* 2
- 408 Martyrdom of St. Peter and St. Paul, *another impression, not*
in good condition, with an inscription said to be in the
handwriting of Gray, the poet 1
- 409 St. Elias, after D. Viani (*p. 80, No. 29*), *fine impression*; St.
Phillip and St. Mathias (*p. 76, No. 24*); and two
others 4
- 410 St. Francis of Assise, after A. Casolano (*p. 81, No. 30*); and
St. Jerome, after Guido (*p. 83, No. 33*), *first state*;
and the same in a later state, printed on satin 3
- 411 The Four Doctors of the Church, after Beccafumi (*p. 84,*
No. 35); St. Cecilia, after Parmeggiano (*p. 85, No. 37*);
and another 3

- 16 412 St. Cecilia, after Parmeggiano; Adoration of the Magi, after the same; a Sibyl, after Guido (p. 88, No. 5); etc. 4
- 1 6- 413 The four Sibyls, after Guido (p. 87, Nos. 2, 3, 4 and 5), *three have the black borders at the bottom which are usually missing* 4
- 13 414 Another set of the same, *one having the black border* 4
- 16 415 A Sibyl, after Raffaele (p. 89, No. 6), *rare*; and a reverse copy of the same 2
- 10 416 The Tiburtine Sibyl and Augustus (p. 90, No. 7); and the same subject differently engraved (No. 8); *both early impressions* 2
- 1 4- 417 Other impressions of the same; Mutius Scevola, a small block (undescribed); etc. 4
- 3 6- 418 A Roman Carrying off a Sabine Woman, after Jean de Bologne (p. 93), four different treatments of the same group 4
- 1 12 419 The Rape of the Sabines, after Jean de Bologne (p. 94, No. 4), *first state, joined to form 3 sheets, very rare* 3
- 9 420 The same, the centre part only, *first state*; and Clelia, after Maturino (p. 96, No. 5), *second state* 2
- 14 421 Mutius Scevola, after B. Peruzzi (p. 98, No. 7); and Ajax, after Caravaggio (p. 99, No. 9), *second state* 2
- 1 15- 422 Diogenes, after Parmeggiano (p. 100, No. 10), *fine impression, slightly damaged, scarce* 1
- 2 15- 423 THE TRIUMPH OF JULIUS CÆSAR, after Mantegna (p. 101, No. 11), the complete set of 9 subjects and the Title-page, *fine impressions and in good condition* 10
- 6- 424 Cupid, after Guido (p. 107, No. 2), *fine impression*; and Diogenes, after Parmeggiano, *considerably damaged* 2
- 12 425 Circe and the Companions of Ulysses, after Parmeggiano (p. 110, No. 6), *first state*; Circe Drinking, after the same (p. 111, No. 7); and another 3
- 6- 426 Circe and the Companions of Ulysses, *cut to the oval*; Circe Drinking; and 2 others 4
- 2 15- 427 Jupiter Destroying the Giants after Guido (p. 114, No. 12), the set of 4 *second state, fine impressions, and in good condition* 4
- 1 10 428 The same, *the 4 sheets joined together* 1
- 7 429 Study for the figure of one of the Giants (p. 116, No. 13) 1
- 29 430 Hercules Overcoming Antæus, after Raffaele (p. 117, No. 14); and Hercules Killing the Lion, after the same (p. 117, No. 15), "*pièce très rare*" 2

- 431 Hercules Killing the Lion, after Raffaele (*p.* 119, *No.* 17).
first state; and the same subject, *similar to that described*
on p. 120, but from larger blocks and of a later period 2 / /
- 432 Jason, after Parmeggiano (*p.* 120, *No.* 19); and Pan, and
Apollo and Marseas, *a pair* (*p.* 123, *No.* 24) 3 7
- 433 Nymphs Bathing, after Parmeggiano (*p.* 122, *No.* 22), *first*
state; the same, *second state*; and 2 others 4 10
- 434 The Honours Rendered to Psyche, after J. Salviati (*p.* 125,
No. 26); and Jason, after Parmeggiano 2 1 2
- 435 Saturn, after Parmeggiano (*p.* 125, *No.* 27), *first state*; the
same, *second state*, with Andreani's monogram 2 1 10
- 436 The same, *second state*; and Honours Rendered to Psyche,
after J. Salviati, *cut to the octagonal border* 2 1
- 437 Venus and Cupid, after Titian (*p.* 126, *No.* 29) *rare* 1 10
- 438 The Alliance of Peace and Abundance, after Guido (*p.* 131,
No. 10), *first state*, *rare*; and the same in the *third*
state 2 12
- 439 The same, *fourth state*, printed on satin; and 2 small sym-
bolic Figures, *on one mount* 3 1 6
- 440 Faith (*p.* 128, *No.* 1); Hope (*No.* 2); and Virtue, after J.
Ligozzi (*p.* 130, *No.* 9), *second state*; and an impression
from the outline block, *damaged*. 4 1 8
- 441 Envy Chased from the Temple of the Muses, after B. Peruzzi
(*p.* 133, *No.* 12), *second state* 1 2 6
- 442 The Ox and the Child (*p.* 137, *No.* 15); a Thesis, after D.
Briccio (*p.* 138, *No.* 17); and part of a large Woodcut,
this is on the reverse of the mount of the latter 3 1 6
- 443 A Thesis, after Guido (*p.* 139, *No.* 18); and 2 others 3 1
- 444 The Cardinal and the Doctor, after Raffaele (*p.* 144, *No.* 6);
the same differently printed; A Female Musician (*p.*
145, *No.* 7); and Surprise (*p.* 146, *No.* 10), *second*
state 4 1
- 445 Surprise, *cut to oval*, *probably first state*; and 4 small Classical
Subjects, *on one mount* 5 10
- 446 Man Seated, seen from behind (*p.* 148, *No.* 13), *two impres-*
sions, one slightly damaged; and Woman Meditating
over a Skull (*p.* 148, *No.* 14) 3 16
- 447 Youth on Horseback, with a Hare, after Titian (*p.* 152, *No.*
22); Man in Conversation with a Woman who is Seated
Beside him, *two impressions in different colours; etc.* 4 11

- 448 Female Seated with Cupid at her Side, *two impressions in different colours, one inscribed in MS. "Agineli Petore Bolognen"* 2
- 449 Roman Emperors in the form of Medallions 22
- 450 Two Women Dancing with Cupid, after P. Moreelse, 1612; and death of Lucretia (?), by the same 2
- 451 St. Sebastian and other Saints; a Woman Dancing with Cupid, in two states; the same in reverse; and Assumption of the Virgin, *all impressions from the wood-block only* 5
- 452 Various Chiaro-scuero Prints, mostly Italian 11
- 453 COUNT ANTOINE MARIE ZANETTI. Series of Chiaro-scuero Prints from the designs of Parmeggiano and other Artists, described by Bartsch (*Vol. XII., p. 160 to 192*), complete from Nos. 1 to 56, with the exception of No. 41; with Nos. 68; p. 190, Nos. 2 and 3; and p. 192, No. 4, some in proof states before their issue in book form, *very rare, the blocks having been destroyed by the Count after a few impressions had been taken (vide Bartsch, p. 161)* 59

Chiaro-scuero Prints, mostly by English Masters of the 18th Century.

- 454 J. B. Jackson. Statue of Neptune, *two impressions, one a proof before the inscription; others from celebrated pictures by Titian, Paul Veronese, and others* 9
- 455 J. B. Jackson. From Designs by various Masters, mostly engraved by Jackson 23
- 456 E. Kirkall. Æneas and Anchises, after Raffaele; The Nativity, after Perin del Vaga; and others 8
- 457 E. Kirkall. Noah's Sacrifice, after Paul Veronese. The Holy Family, after Raffaele; and others 13
- 458 N. Le Sueur. Copies of Drawings by various Old Masters 6
- 459 J. Skippe. Copies of Drawings by Old Masters 6
- 460 Three Book Covers in old bindings from the Volumes that contained the greater part of the above Collection of Chiaro-scuero Prints, *2 have the Bookplates of Joseph Smith, British Consul at Venice (about 1760), and have, in addition, highly finished Watercolour Drawings of his Coat-of-Arms.* 3

1837. 19. 6

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1918

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DRAWINGS AND
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PENCIL AND PASTEL DRAWINGS,

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Sold by order of Miss ANNIE DINNAGE, the Legatee.

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1918

Perhaps the most interesting of the works catalogued by Messrs. Sotheby for their sale of drawings by old and modern Masters on July 3 and 4 is the Dutch Sketch-book of 1650 which is the subject of an article by Mr. Campbell Dodgson in this month's *Burlington*. It is there stated to be the property of Mr. T. Mark Hovell, and to have belonged earlier to Mr. Johnson Neale, who bought it on the Continent. It was by family tradition assigned to Paul Potter, but on grounds which are not accepted by Mr. Dodgson, who is inclined to believe it to be the work of Jan van Goyen. In this opinion he is supported by Dr. Hofstede de Groot, who made a study of the book and its 200 sketches when they were exhibited many years ago at the Mauritshuis, at The Hague. The second day's sale is composed entirely of pencil and pastel drawings by the late Mr. Edward Stott, A.R.A.

EDWARD STOTT'S PASTELS.

When the English Millet—Edward Stott, A.R.A.—died at Amberley early this year it became known that this devoted painter of the poetry of earth had bequeathed his savings to the Royal Academy to help British artists on their way. He knew well, from his own early vicissitudes, the need of cheer and practical encouragement. To his faithful secretary, Miss Dinnage, he left his studio remainders, including pastel and pencil studies, showing his laborious, yet inspired, communings with Nature and art. These parallels to the note-books of Keats and Shelley give the clue to all that passed through the mind, and before the eye, of this devout lover of truth and beauty. At Sotheby's, where they are to be sold on Thursday, July 4, they form a little memorial exhibition, and every student and admirer of Edward Stott's idyllic art should not fail to see them. In years to come, when Stott attains his apotheosis, and is placed among the old masters, this exhibition and sale will be remembered. And then Degas-prizes will be paid for Stott's works. Another interesting feature at Sotheby's is a remarkable sketch-book of 210 drawings in pencil and wash, by Jan van Goyen, the Dutch painter of land and sea scape, whose patience and earnestness Turner admired greatly. In fact, Turner painted a famous picture of Van Goyen, "choosing a subject," and represented him tossing about in a fishing-boat off Antwerp, and making the churches and buildings shine as if built of pearls.

Poetic justice was swift and sweet to the memory of Edward Stott, A.R.A., at Sotheby's, yesterday, when the pastel studies and pencil sketches left in his Amberley studio at his death received the warmest of auction welcomes, and brought as much as £3,195 for about 150 drawings. We remember the Leighton, Millais, and Burne-Jones sales of these great painters' studio remainders. Not one of them matched in enthusiasm the glow of appreciation displayed yesterday for these tender notes of communings with Nature, forming the inspiration for Stott's idyllic pictures, which proved, in terms of colour, the truth of Keats's line, "The poetry of Earth is never dead." Although we ventured to prophesy that the works of Edward Stott would one day receive the auction tribute now paid to Matthew Maris and Degas, even the most perfervid admirer of the Amberley painter dared not anticipate two pastel studies bringing £680 within four months of his death. Yet Mr. W. W. Sampson, the professional champion of British art in the sale room, to give battle against a cohort of provincial collectors, gave £350 for a study of a picture never painted—a mother and her children preparing to cross a footbridge—and £330 for the finished pastel design for that beautiful conception, "The Holy Family," seen in the 1917 Academy. Altogether Mr. Sampson gave £1,447 for twenty-three pastels. "A Rustic Idyll" reaching £84; "Stream and Meadows," £76; and studies of a child in white pinafore, £52. These exquisite sketches palpitated with love and worship of simple truth and beauty, and seemed to bring the pure air of the pastoral to town. Steeped in technique and knowledge—Stott in his youth was the favourite pupil of Cabanel at the Ecole des Beaux-Arts—the painter lived and laboured at Amberley for over thirty years, and devoted himself body and soul to that art "which doth mend Nature." To his faithful friend and helper, Miss Annie Dinnage, he bequeathed his unsold pictures and studies, and to the Academy, which never bought one of his inspired achievements for the Chantrey, he left the bulk of his savings to aid and cheer artists prepared to struggle and to win, like himself. When the life-story of Edward Stott is written, it will form a memorable example of unswerving devotion to an ideal and of ennobling self-sacrifice. Many little tributes—such as the painter would have loved—were paid yesterday. Mr. Alfred Drury, R.A., struggled hard and won several drawings by his dead friend, and Mr. Louis Duveen, remembering that his brother, in memory of their father, the late Sir Joseph Duveen, gave Stott's picture of "The Good Samaritan" to the Hull Art Gallery in 1914, bought, for presentation to the same, the pastel studies for this great work. It should also be remembered that Miss Dinnage has retained a goodly number of Stott's masterly drawings for permanent exhibition in the painter's old studio in the well-kept garden at Amberley, and thither many a pilgrim will be made in happier days to be.

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CATALOGUE
OF FINE
OIL PAINTINGS. OLD MASTER
DRAWINGS
AND
WATER-COLOUR DRAWINGS.

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The Property of
THOS. DINWIDDY, Esq., F.R.I.B.A., F.S.I.,
of the Manor House, Blackheath.

OIL PAINTINGS
FRAMED

D. ROBERTS, R.A.

- LOT
1 INTERIOR OF ST. BAVON CATHEDRAL, GHENT, looking east
don 56 in. by 40 in.—unframed

12

W. CALLOW.

- 2 VESSELS OFF A FRENCH PORT
29 in. by 49 in.

9

G. DE BREANSKI.

- 3 COAST SCENE, with sailing boat in foreground
Bro 24 in. by 36 in.

10 10

GEORGE BOYLE, 1884.

- 4 RIVER SCENE. Sunset
son 28 in. by 40 in.

8

J. M. W. TURNER, R.A.

- 5 MOUNTAINOUS LANDSCAPE, with water in middle distance ; figures
grey and sheep in foreground
28 in. by 36 in.

105

HENRY J. FRADELLE.

- 6 THE PROPOSAL
22 in. by 29 in.

. POLEMBURG.

- 7 THE BATHERS
19 in. by 25 in.

SAM BOUGH.

- 8 NORHAM, on the River Tweed
13 in. by 20 in.

DAVID ROBERTS, R.A.

- 9 AN EASTERN TEMPLE
16 in. by 12 in.

J. C. IBBETSON.

- 10 A WELSH BRIDGE
14 in. by 17 in.

J. B. PYNE.

- 11 CONTINENTAL RIVER SCENE, with arched bridge over river;
buildings and figures on shore
18 in. by 25 in.

A. STORCK.

- 12 DUTCH RIVER VIEW, with boats and figures
20 in. by 24 in.

A. DE BREANSKI.

- 13 LALEHAM-ON-THAMES, sunset
16 in. by 22 in.

ALEXANDER NASMYTH.

- 14 LANDSCAPE, with cattle in foreground
18 in. by 24 in.

A. DE BREANSKI.

- 15 THE OLD POUND, SHEPPERTON VILLAGE
20 in. by 30 in.

P. NEEFS.

- 16 INTERIOR OF A CHURCH
19 in. by 25 in.—Panel

G. DE BREANSKI.

- 17 TRAWLERS RETURNING
12 in. by 24 in.

DUTCH SCHOOL.

- 18 SEA PIECE, with ship in mid-ocean
20 in. by 16 in.

Harr

do

Mars

d

Davis

d

d

do

JANE NASMYTH.

- 19 WINDERMERE LAKE, WESTMORLAND
17 in. by 24 in.

22

PATRICK NASMYTH.

- 20 ENGLISH LANDSCAPE, with figures on a road and water in foreground
16 in. by 21 in.

12 10

E. J. NIEMAN.

- 21 LANDSCAPE, with figure seated on a boulder by a rocky stream
14 in. by 17 in.

2 2

W. VAN DE VELDE.

- 22 DUTCH VESSELS IN A CALM
11 in. by 13 in.—*Panel*

9 15

JAN WOUVERMAN.

- 23 A CAVALRY CHARGE
13 in. by 18 in. diam.—*In shaped black frame*

7

G. ARMFIELD.

- 24 DOGS RATTING
11 in. by 16 in.

3 5

E. BRISTOW.

- 25 FARM SCENE, with figures and animals
8 in. by 10½ in.—*Panel*; and
CATTLE IN A POOL—unknown
Panel—6 in. by 9 in.

4 15

2

BLOMMERS.

- 26 PEASANT GIRL AND LAMB
8½ in. by 7 in.

13

WATER COLOUR DRAWINGS.

FRAMED.

ALBERT GOODWIN.

- 27 STORY OF THE SLEEPING BEAUTY : from Grimm's Fairy Tales
20 in. by 25 in.

34

T. B. HARDY, 1889.

- 28 VESSELS IN A ROUGH SEA
12 in. by 30 in.

15 10

W. H. PEARSON.

- 29 LIMEHOUSE—EVENING
11 in. by 28 in.

3 3

JAMES WEBB.

- 6 10
30 LANDOFF CASTLE: TANTALON CASTLE; AND CASTLE AND RIVER
Three small oil paintings in one frame

J. M. W. TURNER, R.A.

- 10 10
31 HILLY LANDSCAPE, with lake and figures in foreground
5 in. by 6 in. *See*

ALBERT GOODWIN.

- 7 7
32 NIAGARA FALLS—sketch
10 in. by 13½ in.
See letter on back

ALBERT GOODWIN.

- 19
33 SALISBURY
10 in. by 14 in.

ALBERT GOODWIN.

- 17
34 HASTINGS
11 in. by 15 in. *See*

The Property of
FIELD-MARSHAL LORD GRENFELL.

SIR P. LELY.

- 44
35 PORTRAIT OF THE LADY HERBERT, with fair curling hair, wearing
bejewelled blue dress with plum-coloured cloak over, which she
is holding with both hands. Pearl earrings and necklace
48 in. by 38 in.

VAN DYCK.

- 15
36 SALVATOR MUNDI. The infant Saviour standing uncovered by the
side of a globe (the symbol of the world) on which he leans his
right arm, with the two fingers of the hand pointing upwards
A ray of glory surrounds his head and a red mantle cast over
his arm and floats behind his head
Size 27 in. by 21 in. canvas
From the Blenheim sale, 1894
A duplicate of No. 416, Vol. III., Smith Catalogue Raisonné

F. ZUCCARELLI.

- 11
37 HILLY LANDSCAPE AND RIVER, with cattle going over a bridge,
figures in foreground
24 in. by 19 in.

ABRAHAM WILLAERTS.

- 38 PORTRAIT OF ADMIRAL CORTENAER, in green coat, standing, a stick
in his right hand
Panel—15½ in. by 12 in. with

JEAN LEDUC.

39 THE CARD PLAYERS

Panel—6½ in. by 9 in.

4 10

VARIOUS PROPERTIES.

JOHN GLOVER.

9 5

40 TINTERN, MONMOUTHSHIRE

36 in. by 50 in.

GEO. WITHROW.

6

41 THE ANTIQUARIAN

32 in. by 58 in.

1 1

PHILLIP WESTCOTT, 1870.

42 THE JUNCTION OF THE NORE

33 in. by 57 in.

W. WIDGERY.

43 BELOW FINGAL BRIDGE

32 in. by 50 in.

3 5

JOSHUA WALLIS.

44 LANDSCAPE AND WATER MILL

42 in. by 60 in.

4

MADAME LE BRUN.

45 PORTRAIT OF LADY in Green Dress, Yellow Sash

36 in. by 28 in.

7 5

SIR J. REYNOLDS.

46 PORTRAIT OF A BOY, with turned-down linen collar, open at throat,
and wearing red jacket

21 in. by 18 in.

14

ROMNEY.

47 PORTRAIT OF LADY, in mob cap and red dress; and

PORTRAIT OF GENTLEMAN, with white stock and blue coat

A pair—18 in. by 15 in.

2

3

EARLY ITALIAN SCHOOL.

48 HEAD OF PETRARCO, with grey beard and unkempt hair, wearing
a double narrow linen collar open at neck, and blue coat. The
face is nearly profile to right (facing)

26 in. by 21 in.

4

In old Italian brass-bound frame of the period

GUERCINO.

- 5 49 THE BURIAL AND RESURRECTION OF A SAINT
26 in. by 20 in.

A. CANALETTO.

- 60 50 SCENE ON THE GRAND CANAL, with Campanile and other buildings
boats and numerous figures in foreground
36 in. by 54 in.

SIR HY. RAEBURN.

- 105 51 PORTRAIT OF MRS. BELLINGHAM
In gilt frame, glazed
29 in. by 24 in.
Exhibited at the Whitechapel Art Gallery, 1912
[See Illustration]

G. B. TIEPOLO.

- 24 52 THE MARRIAGE OF ST. CATHERINE; and SCRIPTURAL FIGURE
SUBJECT
A pair—30 in. by 19 in. 2

N. CHEVALIER.

- 10 53 AN ITALIAN FLOWER GIRL, seated asleep in foreground; view
of town in middle distance; and bay in background
48 in. by 36 in.

EARLY ENGLISH SCHOOL.

- 3 10 54 PORTRAIT OF SHAKESPEARE, wearing linen collar and dark coat
30 in. by 25 in.—*Carved frame* Hoe

FLEMISH SCHOOL.

- 1 1 55 MADONNA, CHILD, AND ST. JOHN
21 in. by 16 in.

GERMAN SCHOOL.

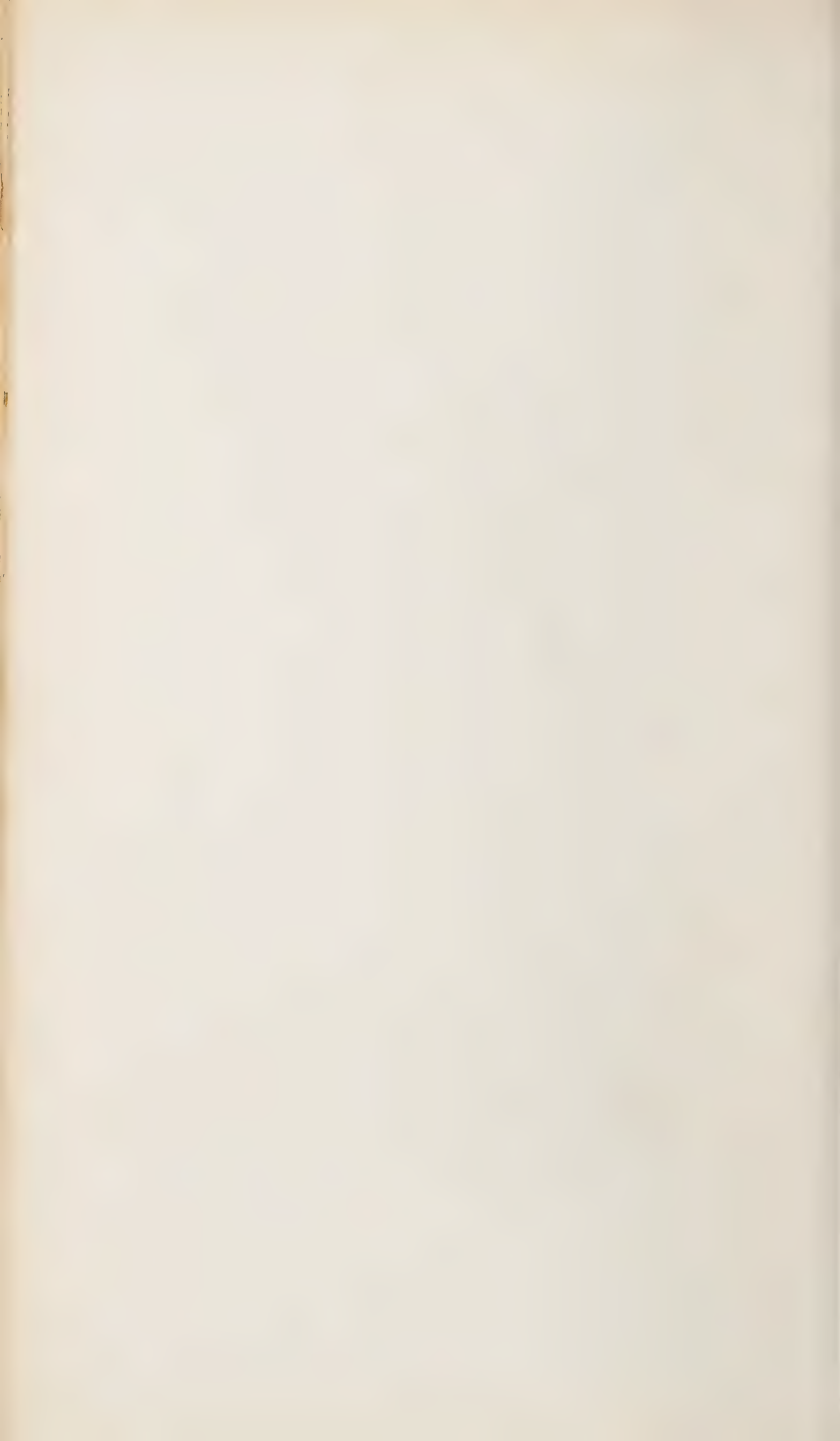
- 1 5 56 PORTRAITS OF MARTIN LUTHER AND HIS WIFE
A pair—11 in. by 9 in.—Panel Erikk

DUTCH SCHOOL.

- 1 15 57 PORTRAIT OF A BURGOMASTER, in red skull-cap, ruff collar, and
crimson coat trimmed with fur
8 in. by 6 in.
Copper. Carved frame ju



No. 51





No. 58

The Property of
JAMES HENRY TODD, Esq.,
of Bury, Sussex.

SIR HY. RAEBURN.

- 58 PORTRAIT OF MISS MAITLAND, with long black hair and
 wearing a white dress with blue sash
 30 in. by 25 in.

120

[See Illustration]

This picture is not included in Mr. Greig's list of Raeburn's works. Possibly Miss Maitland was a relative of Admiral Sir F. L. Maitland, who, as commander of H.M.S. *Bellerophon*, took Napoleon to St. Helena. Raeburn painted both his portrait and Lady Maitland's. (See J. Greig, Sir H. Raeburn, 1911, pp. 52-3.)

OTHER PROPERTIES.

G. D. GILES, 1902.

- 59 THE HUNTER
 24 in. by 20 in.

2

G. D. GILES, 1902.

- 60 THE DRAY HORSE
 24 in. by 20 in.

1 1

G. D. GILES, 1902.

- 61 THE PONY
 24 in. by 20 in.

1 10

G. D. GILES, 1902.

- 62 THE RACE HORSE
 24 in. by 20 in.

2 15

G. D. GILES, 1902.

- 63 THE CARRIAGE HORSE
 24 in. by 20 in.

2

G. D. GILES, 1902.

- 64 THE POLO PONY
 24 in. by 20 in.

1 10

E. M. WARD, R.A.

- 65 SCENE FROM DAVID GARRICK
 30 in. by 39 in.

5 5

SIR EDWARD POYNTER, Bart., P.R.A.

- 66 "PAUL MAY PLANT AND APOLLOS MAY WATER"

Design in fresco

23 in. by 24 in.

See note on the back of the picture

95

BURNEY.

- 67 ADAM AND EVE IN EDEN, nude
Drawing in water colour
5½ in. by 3½ in.

J. B. PYNE.

- 68 THREE SMALL OVAL OIL LANDSCAPES
In one frame and in glazed wood case

J. T. HILL (AFTER).

- 69 MAN WITH DOGS, shooting
16 in. by 24 in.

A. DIEST, 1722.

- 70 PORTRAIT OF ANN DONALSON, in red dress, holding a dog
30 in. by 25 in.—*Unframed*

JONATHAN RICHARDSON.

- 71 PORTRAIT OF THE ARTIST
Framed as an oval—12 in. by 10 in.

P. DE HOOGE.

- 72 THE VESTIBULE OF A DUTCH MANSION. Two Cavaliers are seated studying a military map. A lady with ruff collar and wearing long blue coat is standing near holding a fan. In the background is a serving maid coming along a corridor bringing a dish of fruit; a high coloured glass window gives light to the place

21 in. high by 16 in. wide

In black wood frame.

[See Illustration]

The Property of Mrs. BJÖRKEGREN.

T. GRIMELUND.

- 74 WINTER SCENE, NORWAY
Panel—11 in. by 16 in.

T. GRIMELUND.

- 75 VIEW ON THE SEINE
Panel—10½ in. by 16 in.
Exhibited at the Paris Salon

T. GRIMELUND.

- 76 LAKE SCENE, NORWAY
18 in. by 25 in.

Laf

La

Lips

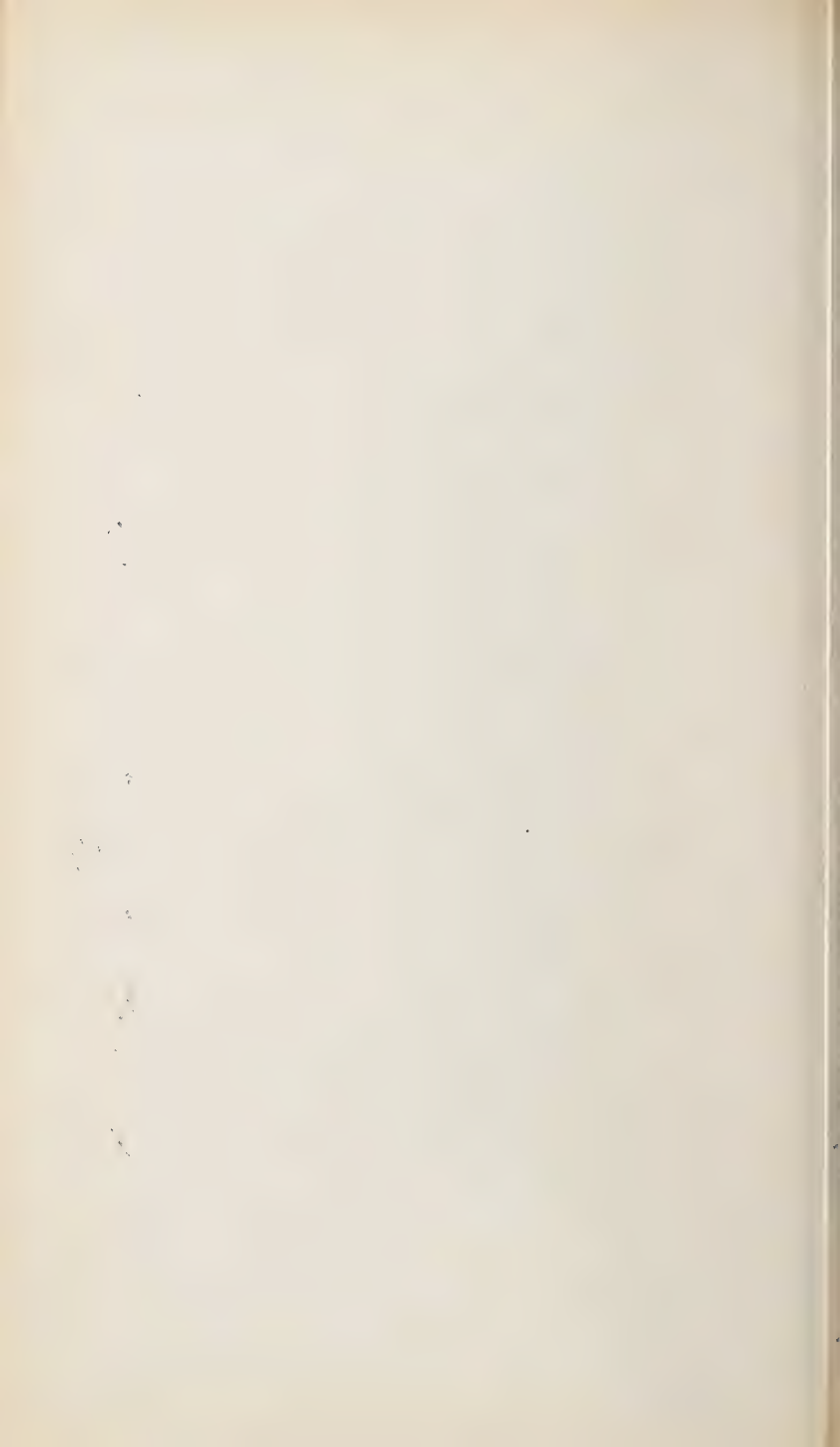
J

Erickson

d

Berthe





T. GRIMELUND, 1887.

- 7 LILLE RAADHUSGADE, KRAGERO
24 in. by 18 in.

T. GRIMELUND, 1884.

- 7 LA PLAGE, BELGIUM
14 in. by 24 in.

T. GRIMELUND.

- 8 FOREST SCENERY, NORWAY
15 in. by 22 in.

A. DE BISCAN.

- LANDSCAPE AND STREAM, with animals and figure in foreground
17 in. by 27 in.

GIL RIMMELHOFF.

- 1 TELEMARKEN
17 in. by 10 in.
6 GUDVANGEN
17 in. by 10 in.

BILLING.

- 2 FOREST SCENE
9 in. by 15 in.

J. T. SERRES, 1799.

- 3 COAST SCENE with Shipping and Figures
Panel—9½ in. by 12½ in.

ANTONIO DE SERRES.

- 4 WOMAN STANDING BESIDE A COW
11 in. by 13 in.

FRANK SPENLOVE.

- 5 THE SERE AND YELLOW LEAF
9 in. by 6 in.

G. POUSSIN.

- 6 LANDSCAPE with buildings in background; river in middle distance; figures and animals in foreground
19 in. by 15 in.

G. CEDERSCHILD, 1881.

- 7 KYDBOHOLM, SWEDEN
15 in. by 20 in.

F. C. DIXEY.

- 8 THE HARBOUR MOUTH
5 in. by 8½ in. and

UNKNOWN.

- LAKE SCENE, with figures in a boat
9 in. by 7 in.

7

5/10

5/10

2

5

2

1/1

1/10

2/10

10

2

15

1/1

2

H. FOLEY.

- 89 OLD HOUSES, STRATFORD-ON-AVON
13 in. by 10 in. *Bora*

WATY JEDO, 1881.

- 90 FOREST SCENE, with lady standing on a foot-bridge over a stream
20 in. by 12 in. *db*

E. TOURS (ANVERS).

- 91 ANTWERP from the river.
10 in. by 15 in. *db*

E. JADO.

- 92 APRÈS LA PLUIE
7 in. by 15 in. *df*

C. H. WHITWORTH.

- 93 AFTER SPRING RAIN
10 in. by 7 in. *db*

N. BERCHEM.

- 94 DUTCH LANDSCAPE, with figures and animals
17 in. by 20 in. *db*

VARIOUS PROPERTIES.

DRAWINGS

- 95 ONE OF THE SKETCH BOOKS OF JOHN HOPPNER, R.A., containing numerous sketches in black and red chalk, etc., about thirty of which are attributed to Hoppner himself *Agm*
- 96 A Portfolio of fourteen sketches by P. Potter, Teniers, Van Thulden, Clarkson, Stanfield, and others, including a Scriptural Figure subject, attributed to William Blake *Line*
- 97 A SCRAP-BOOK containing forty-eight sketches in pencil and colour, by various artists, including the following : G. MORLAND, LANDSEER, SEYMOUR LUCAS, S. SOLOMON, JAS. WEBB, T. STOTHARD, LEOPOLD RIVERS, A. PARSONS, etc., bound in cloth, leather back *McCar*
- 98 A SCRAP-BOOK containing ninety-seven sketches in pencil and colour by various artists, including : G. MORLAND, BONINGTON, TURNER, BIRKET FOSTER, J. LINNELL, BUNBURY, HOPPNER, McWHIRTER, C. KEENE, SIR J. D. LINTON, OTTO WEBER, C. GREEN, H. EARP, JOHN PHILLIP, W. L. LEITCH, T. W. BLINKS, etc., bound in cloth with leather back *Spenc*



- 9 A SCRAP-BOOK containing numerous small sketches by J. ILLERTON BURN, comprising chiefly Landscape and River Views

18

D. G. ROSSETTI.

- 00 SANCTA LILIAS, 1879—Crayon
42 in. by 30 in.

100

[See Illustration]

J. M. W. TURNER.

- 01 THE FORUM AT ROME
Water Colour—13 in. by 9 in.

13

GIOVANNI BATTISTA TIEPOLO, 1696—1770.

STUDIES in Pen, Sepia, and Wash from the Legros Collection.

3 3

- 02 STUDY OF AN OPEN SHED, WITH ARCHES
4½ in. by 8¾ in. 1

- 03 STUDY OF A CART
3¼ in. by 5 in.; and 2 2

- A LAKESIDE ROAD
5½ in. by 6 in.
On one mount 2

- 104 STUDY OF AN ITALIAN VILLA;
STUDY OF A BOAT BRIDGE;
STUDY OF AN OPEN SHED;
All three on one mount; each about 4 in. by 4 in. 3

- 105 STUDY OF AN ARCHWAY
4¾ in. by 6½ in.; and 6 15

- THE WATCH TOWER
5 in. by 8 in.—two on one mount 2

- 106 STUDY OF AN INN
4½ in. by 6½ in.; and 3 3

- THE RIVERSIDE
5½ in. by 6½ in.—on one mount. 2

- 107 STUDY OF A VILLA WITH A VERANDA
4½ in. by 6 in.; and 3

- STUDY OF A CHURCH WITH A SQUARE TOWER
5½ in. by 8 in.—On one mount 2

- 108 TWO STUDIES OF SMALL FARMHOUSES
4¼ in. by 6½ in.; and

- A SIMILAR SUBJECT
5 in. by 7¼ in.—On one mount 2

3 5

- 109 STUDY OF BUILDINGS AND A CHURCH STEEPLE, with sketch on the reverse
6 in. by 8 in. Ric
- 110 STUDY OF A COTTAGE
5 in. by $6\frac{1}{4}$ in.; and
STUDY OF A FARM BUILDING
3 in. by 8 in.—*On one mount* Ba
- 111 STUDY OF A FARM SHED WITH WELL AND TREES
 $7\frac{1}{2}$ in. by $9\frac{1}{2}$ in.
This important sketch bears the artist's signature 2
- 112 STUDY OF PART OF A TOWN IN LOMBARDY
6 in. by $10\frac{1}{2}$ in. 1
- 113 STUDY OF A FARM BUILDING
 $3\frac{1}{2}$ in. by 6 in.; and
TWO STUDIES OF VILLAS
6 in. by $7\frac{1}{2}$ in.—*On one mount* Ba
- 114 STUDY OF ITALIAN BUILDINGS
7 in. by $9\frac{1}{2}$ in. 2
- 115 STUDY OF A VILLA AND STUDY FOR A STATUE
 $5\frac{1}{2}$ in. by $8\frac{1}{2}$ in.—*Two studies on the same sheet* Ric
- 116 STUDY OF A VILLAGE AND SQUARE TOWER
Inscribed Monsolese (? Monsoleci)— $4\frac{1}{2}$ in. by $6\frac{1}{4}$ in. Ric
- 117 STUDY OF A VILLAGE ON A HILL
 $5\frac{1}{4}$ in. by $9\frac{1}{2}$ in. Ric
- 118 STUDY OF A FARM
 $5\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Ric
- 119 STUDY OF BUILDINGS
3 in. by 5 in.; and
STUDY OF A ROUND TOWER
5 in. by $4\frac{1}{2}$ in.—*On one mount* Ba
- 120 STUDY OF AN OLD MILL
 $6\frac{1}{2}$ in. by $7\frac{1}{4}$ in. 2
- 121 STUDY OF A CHURCH WITH CLOISTERS
 $5\frac{1}{2}$ in. by $6\frac{3}{4}$ in. Ric
- 122 STUDY OF A BUILDING WITH A ROUND TOWER
 $5\frac{1}{4}$ in. by $5\frac{1}{2}$ in. Ba
- 123 STUDY OF AN INN
 $5\frac{1}{2}$ in. by $5\frac{3}{4}$ in. Ric

6

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5 15

13

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3 3

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4

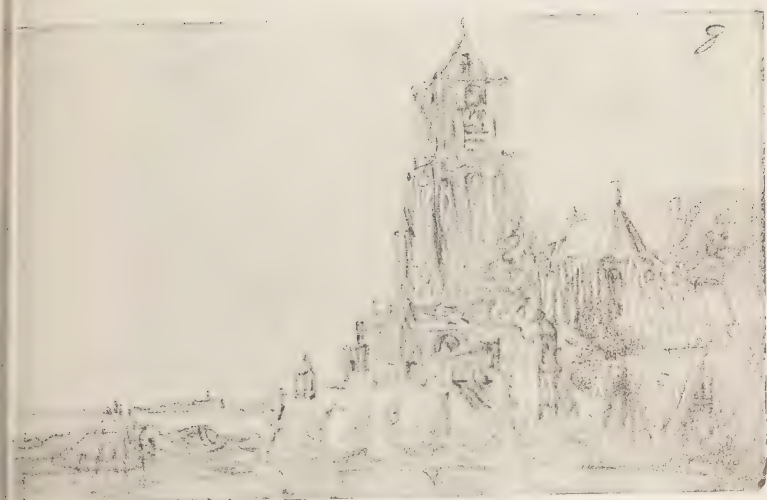
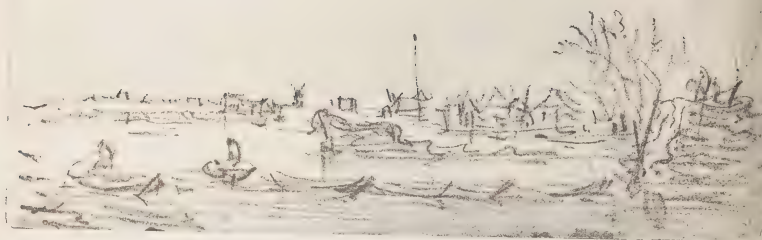




fig. 123. ~~Winnipeg~~ Lake





23	Amchik	Prolet	
23	Amchik	Hay	Coniment
23	Jay	Amchik	29-1
23	Jay	Amchik	14
23	Jay	Amchik	10
23	Jay	Amchik	6
23	Jay	Amchik	10
23	Jay	Amchik	40
23	Jay	Amchik	104

124 AN EXCEEDINGLY INTERESTING AND IMPORTANT ORIGINAL SKETCH-BOOK of a Dutch master, attributed to Paul Potter, but more probably the work of Jan Van Goyen. 610

The Sketches, in all about 210, are in pencil, with wash in places, and are comprised in some 200 loose leaves in the original vellum cover, measuring $4\frac{1}{8}$ in. by $6\frac{3}{8}$ in. The sketches are numbered in the artist's own hand, but the numbers are not consecutive. The first sketch is dated 7 June, 1650. Other sketches bear also in the artist's hand important references to the subject of the sketches, e.g., "Cleef" (No. 44) "Neer Elten" (No. 66) : and on the reverse of No. 220 are very interesting statements of prices, probably of pictures, with artists' names, including Rembrandt and others. The sketches are studies of landscapes, villages, figures of men and animals, boats, etc. The sketch-book is fully described in a very scholarly account by Mr. Campbell Dodgson, in the Burlington Magazine for June, 1918, pp. 234-240, where all the written matter on the various sketches is fully translated and described. The Sketch-Book was examined some years ago by Dr. de Groot and the experts at the Mauritshuis at the Hague, and is mentioned in "Verslagen omtrent i Ryksversamelingen van Geschiedenis en Kunst," 1895, XVIII, 64.

[See 8 Illustrations]

The Property of

The Rev. Dr. WARRE, D.D., Provost of Eton.

GERARD VAN HONTHORST, 1590-1656.

125 HANNAH BRINGING SAMUEL TO THE PROPHET ELI
Framed as an Oval—40 in. by 50 in. 11

TADDEO ZUCCHERO, 1529-1566.

126 THE ADORATION OF THE MAGI.
Panel—35 in. by 24 in. 5

SCHOOL OF JEAN GOSSART, CALLED MABUSE, 1472-1533.

127 MADONNA AND CHILD, known as the "Madonna au Cerise."
The Madonna is seated on a high part of a Temple and has curling auburn hair, wearing a dark crimson robe over a light brown dress with an embroidered bodice. A white veil from the head of the Madonna also envelopes the head of the Child, forming a seat on a yellow plank. The Madonna is leaning against a high pillar of the Temple and on her left hand is a vase of White Lilies. In foreground is an apple, a cherry 105

and a pear. In the background are trees and figures on a hill.

Panel—50½ in. by 41 in.

Exhibited at the Royal Academy Winter Exhibition, 1907.

[See Illustration]

JAN VAN SCOREL, 1495-1562.

- 105
128 PORTRAIT OF A FLEMISH LADY AS MARY MAGDALENE, seated under a tree and holding a vase. She is wearing a white lace fichu, a reddish-brown dress, the sleeve being embroidered with pearls. The name of the sitter in Hebrew characters is shown embroidered round the neck of her dress. A varied coloured cloak is over her right shoulder, falling to the knees—a figure and trees in foreground; mountains in the background.

Panel—23½ in. by 33½ in.

[See Illustration]

* * This picture is a replica by the Master of his well-known picture in the Rijks Museum at the Hague (No. 2189). See Rijks Museum Catalogue, p. 305, where this picture is identified.

BERNADINO PINTURICCHIO, 1454-1513.

- 40
129 THE FLIGHT INTO EGYPT.—The Virgin has yellow coloured hair and is wearing a scarlet dress under a sage green cloak. She is kneeling on the ground, her right hand to her breast, her left holding a book. She is looking down at the Child, who is nude, lying on the ground surrounded by three angel-heads—St. Joseph is reclining on the ground, his hands on a staff, and is apparently asleep. In the background is an extensive rocky landscape.

Dome-shape panel—36 in. by 22½ in.

[See Illustration]

PERINO DEL VAGA, 1500-1547.

- 106
130 STUDY FOR AN ALTAR PIECE FOR THE CHURCH D'EGLI MARTURI, painted by order of a Society called "The Brotherhood of Martyrs" at Florence about the year 1523.

Panel—29 in. by 37 in.

ITALIAN SCHOOL.

- 2
131 MOTHER AND CHILD
26 in. by 20 in.

SALVATOR ROSA.

- 2 15
132 MOUNTAINOUS LANDSCAPE, with figures in foreground
29 in. by 23 in.

Foly







F. RIEGEN.

- 133 THE SCHELDT NEAR ANTWERP. Flow of the tide.
21 in. by 34 in.

F. RIEGEN.

- 134 COMPANION PICTURE TO ABOVE
21 in. by 34 in.

DUTCH SCHOOL.

- 135 VESSELS FIRING A SALUTE.
Panel—19 in. by 25 in.

GUARDI.

- 136 TWO VIEWS OF VENICE AND THE GRAND CANAL, with numerous
gondolas and figures.
15½ in. by 21½ in.

E. ALEX. HILVERCHINLD, 1869.

- 137 VIEW OF DUTCH CANAL AND BRIDGE and DUTCH WINTER
SCENE, with figures skating.—A pair
11 in. by 16 in.

DUTCH SCHOOL.

- 138 TAVERN INTERIOR with peasants throwing dice
Panel—11½ in. by 16 in.

DUTCH SCHOOL.

- 139 FIGURES ON A TERRACE
Panel—11 in. by 14 in.

3 10

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7 10

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3 5

4 15

Parsons

SECOND DAY'S SALE.

PENCIL AND PASTEL DRAWINGS

by the late EDWARD STOTT, Esq., A.R.A., of AMBERLEY, SUSSEX

Sold by order of Miss Annie Dinnage, the Legatee.

All the unsigned drawings have been signed by Miss Dinnage, either at the back, or on the mount. This authentication should be of great value in future years.

PASTELS.

- 9 10
- 15
- 9 10
- 9 10
- 1 10
- 3
- 2
- 1 15
- 1 10
- 6 10
- 140 OLD MAN WITH HIS BACK TURNED. Study for FOLDING TIME.
Exhibited at the New Gallery, 1904
16 in. by 13 in. Jac
- 141 FLOWERS
22½ in. by 14½ in. Bla
- 142 DISTANT VIEW OF DOWNS—The Downs figure in many of the artist's pictures : these are possibly a study for the background of ORPHEUS, the unfinished picture, *Exhibited at the Royal Academy, 1918*
15½ in. by 22½ in. Jac
- 143 ORCHARD—Perhaps a study for IN AN ORCHARD, *Exhibited at the New Gallery, 1892*
16 in. by 21¾ in. A
- 144 CARPENTERS' TOOLS—Study for THE CARPENTER'S SHOP,
Exhibited at the Royal Academy, 1913
22½ in. by 15¾ in.
- 145 DOWNS
13½ in. by 22½ in. Har
- 146 CHALK PITS AND DOWNS
12½ in. by 23 in. Bla
- 147 DISTANT VIEW OF DOWNS
15½ in. by 20½ in. J. K.
- 148 A SIMILAR VIEW
13½ in. by 22½ in. Sha
- 149 A SIMILAR VIEW
8 in. by 16¾ in. Jac
- DOWNS BY MOONLIGHT
11 in. by 13 in. 2

150	RIVER AND DOWNS 20 in. by 26 in.	35
151	DISTANT VIEW OF DOWNS 8 in. by 16½ in.	4
152	A SIMILAR VIEW 7½ in. by 19½ in.	2
153	SUMMER SKY Study for a picture left unfinished at the artist's death 13 in. by 16½ in.	20
154	STUDIES OF DUCKS Ducks figure in several of the artist's pictures, e.g., THE GLEANERS, the first picture of that name, <i>Exhibited at the New Gallery, 1892</i> , and WASHING DAY, <i>Exhibited at the Royal Academy, 1899</i> 13 in. by 10½ in., and 12½ in. by 16 in.	5 10 2
155	STUDIES OF GOATS For the unfinished ORPHEUS (<i>See Lot 142</i>) 13½ in. by 16 in.	1 15
156	STUDY OF A TREE AND LANDSCAPE For THE ENTOMBMENT, <i>Exhibited at the Royal Academy, 1915</i> 18½ in. by 17½ in.	22
157	DOWNS 12½ in. by 18½ in.	14
158	STUDY OF FIELDS AND TREES For YOUTH AND AGE, <i>Exhibited at the Royal Academy, 1902</i> 17 in. by 21½ in.	17 10
159	TREE TRUNKS AND ROCKS Study for THE ENTOMBMENT (<i>See Lot 156</i>) 18½ in. by 22 in.	20
160	FARM BUILDINGS, Study for FOLDING TIME (<i>See Lot 140</i>) 19½ in. by 21½ in.	13 10
161	HORSE AND CART Study for THE VILLAGE INN, <i>Exhibited at the New Gallery, 1897</i> , and sold in the MacCulloch sale, May 1893 14½ in. by 19½ in.	20
162	WHITE COW Study for the picture of that name 12 in. by 12 in.	12

- 15
- 163 BOY AND HORSE
Study for BLACK HORSE AND PLOUGH BOX, formerly in C. T.
Harris collection
16½ in. by 12 in.
- 26
- 164 BOY AND WOMAN CARRYING FAGGOTS
Study for YOUTH AND AGE (See Lot 158)
16½ in. by 17½ in.
- 20
- 165 CHILDREN
Study for THE CIDER PRESS
18½ in. by 13 in.
- 25
- 166 TWO GIRLS, one holding a basket
Study for THE WIDOW'S ACRE, *Exhibited at the New Gallery,*
1900
15½ in. by 14¾ in.
- 36
- 167 GIRL RECLINING
Study for THE WATERING PLACE, *Exhibited at the New*
Gallery, 1898
13¾ in. by 17¾ in.
- 18
- 168 DEW POND
Study for ECHO, *Exhibited at the Royal Academy, 1903*
19 in. by 29 in.
- 21
- 169 DISTANT VIEW OF DOWNS
12¼ in. by 22¼ in.
- 60
- 170 ORCHARD
18½ in. by 20¼ in.
- 15
- 171 TREES AND DOWNS
16 in. by 21½ in.
- 30
- 172 TREES AND WATER
Study for TREES OLD AND YOUNG (See Lot 167)
12½ in. by 16½ in.
- 11
- 173 TREES AND FIELDS
11¾ in. by 16¾ in.
- 12
- 174 STUDIES OF FLAMINGOES AND IBIS
For FLAMINGOES, *Exhibited at the Royal Academy, 1908, and sold*
at the Harvey Sale, 1912
Or for THE SACRED POOL, *Exhibited at the Royal Academy, 1915*
12½ in. by 16½ in.
- 2 1/2
- 175 MAN GATHERING POTATOES
Study for MATERNITY
10 in. by 12½ in.

176	RUSTIC IDYLL Study for a picture never painted 6 in. by 9½ in.	25
177	GIRL WITH RED SCARF Study for a picture never painted 8 in. by 6 in.	28
178	SUMMER SKY Study for a picture left unfinished at death (See Lot 153) 19½ in. by 19½ in.	80
179	A SHADY LANE 20½ in. by 23½ in.	52
180	STUDIES OF DUCKLINGS (See Lot 154) 12½ in. by 15⅔ in., and 9½ in. by 15½ in.	16
181	WOMAN AND CHILD 14½ in. by 11 in.	21
182	STUDIES OF A CHILD, in a white pinafore 16¼ in. by 21½ in.	52
183	WASHING DAY Study for the second picture of that name, <i>Exhibited at the Royal Academy, 1906</i> 19½ in. by 14 in.	65
184	GIRL STOOPING Study for THE GLEANERS, the second picture of that name, <i>Exhibited at the Royal Academy, 1903</i>	52
185	STREAM AND MEADOWS 22 in. by 29½ in.—Signed	76
186	STUDIES OF A CHILD, in a white pinafore 16¾ in. by 11½ in.	23
187	GIRL STOOPING Study for THE GLEANERS, the second picture (See Lot 184) 13½ in. by 9¾ in.	22
188	WHITE HORSE Study for THE OLD BARGE, <i>Exhibited at the Royal Academy, 1904</i> 13 in. by 14¼ in.	39
189	WOMAN AND CHILD 15½ in. by 21½ in.	34
190	PORTRAIT OF A GIRL with red hair 15 in. by 10 in.	30

- 350
- 191 THE FOOTBRIDGE
Finished study for a picture apparently never painted; Lots 181, 182, 186, 189, are studies for figures in the same picture
18 in. by 23½ in.
[See Illustration]
- 13
- 192 HEAD OF AN OLD MAN
Study for THE PATRIARCH, *Exhibited at the Royal Academy, 1917*,
18 in. by 16 in.
- 330
- 193 HOLY FAMILY—(circular)
Study for the picture of that name, *Exhibited at the Royal Academy 1917*
19½ in. by 19 in.—Signed
[See Illustration]
- 12
- 194 AN OLD WOMAN
Study for YOUTH AND AGE (See Lot 158)
21¾ in. by 12½ in.
- 3 10
- 195 HEAD OF AN OLD MAN
Study for LAMBING TIME, *Exhibited at the Royal Academy, 1906*
13½ in. by 14¼ in.
- 18
- 196 THE CLOISONNÉ SKY
Study for the picture of that name, *Exhibited at the Royal Academy, 1908. Now in Sydney National Gallery*
19¾ in. by 23 in.
- 33
- 197 ORPHEUS (See Lot 155)
13 in. by 11 in.
- 25
- 198 TREES AND COTTAGES
22 in. by 24½ in.
- 19
- 199 WHITE HORSE
Study for THE OLD BARGE (See Lot 188)
- 22
- 200 STUDY OF COWS
Cows appear in many of the artist's works, e.g., THE WATERING PLACE, which was in the MacCulloch collection, and GOLDEN AUTUMN, *Exhibited at the Royal Academy, 1902*
12 in. by 16½ in.
- 15
- 201 STUDY OF GIRLS' HEADS
12½ in. by 16½ in.
- 29
- 202 WHITE HORSE
Study for THE OLD BARGE (See Lot 188)
14½ in. by 10¾ in.





No. 193

WHATEVER the merits or demerits of the late Edward Stott's work, the complaint could never be raised that the public saw too much of it. Deliberate in conception, and loving with the passion of a true craftsman the processes of execution, he was at no time a very productive artist. Latterly his zeal for elaboration gained upon him, and his output grew very markedly less.

For this reason alone the announcement that on July 4th Messrs. Sotheby, Wilkinson & Hodge offered for sale a large number of pastels and pencil drawings had a peculiar interest. The public obtained at last an opportunity of seeing a quantity of his work at one time, and of work, too, that represents every phase of his development. Of course, the sale had other claims to interest. For one thing, Stott's pastels, some entirely for his own delight and instruction, are intensely characteristic and informing on his attitude to nature and to art; for another, they are full of qualities of directness and immediate charm which his later painting in oil sometimes lacked.

It was in pastel that he executed the vast majority of his outdoor sketches, and in the same medium he made studies for his important pictures, studies ranging from a rough "blocking in" of his subject to works of considerable finish and of very great beauty. The chalk suited his temper to a nicety; and he used it with admirable dexterity and force, finding in it an ideal means for expressing his fine feeling for subtleties of light and colour, also, it might be said, a safeguard against his tendency to over-elaboration. Pastel, indeed, compels from the understanding artist directness and breadth of treatment. "The fun of the thing" is just its freshness and vivacity, its air of *premier coup* achievement, and its refusal to yield any valuable result to mere laborious skill uninspired by emotion. In Stott's pastels this is everywhere obvious. Not one of them is without the evidence of strong feeling expressed, and not even in the most "finished" of them is there often any other sign of wavering purpose or interrupted vision.

A good many (and these perhaps will most interest the general public) are studies for pictures which have been seen at various exhibitions. In Stott's earlier manner of simple and intimate pastoral are the studies for *The White Cow*, for *The Gleaners* (the first of two pictures so called) for *Trees Young and Old*, and several others. All of these are delightful, not only in themselves, but as recalling a series of really masterly performances. They give, as did the pictures themselves, the essential best both of artist and man, that strong passion for our mother earth and that reverent and tender sympathy for man's immemorial service to her, which distinguished the great landscape school of nineteenth-century France and Holland, and which (with the possible exception of the late William Estall) no English painter felt more keenly or better uttered than did Stott himself. Debtor to the great continental romantic tradition as he certainly was, he yet brought back to his handling of that tradition the original forces of his race and of his own personality. His bare and windy downland, its lines broken by stark ricks and lonely byres; his riverside landscape; his crowded and jocund skies—these things are of the heart of England and of no other land. Moreover, they are England seen with his own eyes and experienced by his own spirit. Akin to the men of Barbizon, he was wise enough to avoid imitation of Millet's melancholy or of Corot's dreaminess; and much as he must have learned from the Dutch masters, it is never possible to point to work of his and to say: "This is of Mauve or of Israels or of one of the brothers Maris."

A very fine pastel, really a complete picture in itself, is one the studies for *The Old Barge*, a grave white horse, solemnly plodding along a towpath, splendid in movement and "go," and full of exquisite light and colour. Perhaps Stott never did better in the medium, though the sketch for a picture never painted, *The Footbridge*, figures in a dark land against strong sunset, has much of the same merit of rich and various harmony.

Then there are sketches and studies for pictures of his later years, less intimate and immediately appealing, and more suggestive of "the Grand Manner," *The Carpenter's Shop*, for instance, and *The Flight into Egypt*, and *The Entombment*. Also one study of blossoms reminds one how delightful always was his rendering of flowers, and makes one regret that he never did more in that direction.

Many of the pastels and pencil-drawings are, of course, not related to any known pictures at all or only related very indirectly. They are just impressions set down for his own pleasure, sweeps of the Sussex Downs with woods below them, very full of the spirit of those most characteristic of English hills, their swiftness and variety of line, their endless change and gradation of colour, their saving touch of austerity. There are, too, a good number of drawings of children and of older people, drawings that show him as possessed of that higher draughtsmanship which interprets and communicates rather than of that which merely portrays. His children are always capital, whether they are boys bathing, or small girls setting off to evening church, or little people properly serious over tea. You look at them and realise that it is not only fun to be a child, but vastly important too, and that fun and importance are both, to you as a grown-up, a little aloof and mysterious, part of a world in which time has robbed you of a share.

It is greatly to be wished that in due time a representative exhibition of Stott's work should be organised. Though he spent nearly all his painting years at Amberley, and took nearly all his subjects within a two-mile radius of the village, such an exhibition would not lack variety. It would, one feels, do much to put in his proper place a painter whom critical persons come rather inclined to treat as *d'un très beau passé*. It may be, indeed, that he had perfectly expressed himself some time before his death, and that his later work wanted something of the earlier character and spontaneity. But to the end he was painting well, and with an unblunted zeal to paint better; and throughout his life he preferred to do the work he felt rather than to produce what dealers or critics or public demanded.

203	ANOTHER, similar 13 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.	32
204	THE FLIGHT INTO EGYPT Study for THE FLIGHT, <i>Exhibited at the Royal Academy, 1909</i> 9 in. by 12 $\frac{1}{4}$ in.	57
205	RUSTIC IDYLL The finished sketch—Signed—(See Lot 176) 12 $\frac{1}{2}$ in. by 11 $\frac{3}{4}$ in.	84
206	DISTANT VIEW OF DOWNS 10 $\frac{1}{2}$ in. by 21 in.	11
207	BLACK AND WHITE CAT Study for SUNDAY MORNING, <i>Exhibited at the Royal Academy, 1905</i> 9 $\frac{1}{2}$ in. by 12 in.	3
208	COCK AND HEN AND HAY CART 11 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in.	14
209	NUDE BOYS Study for THE OLD BARGE (See Lot 188) 16 $\frac{1}{2}$ in. by 20 in.	31
210	HEAD OF A GIRL, in a straw hat 12 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.	22
211	STUDIES OF STORKS Perhaps for the picture of that name, <i>Exhibited at the New English Art Club, 1893</i> 7 in. by 11 in.	7
212	HEAD OF A MAN, wearing a helmet Study for THE ENTOMBMENT (See Lot 156) 9 $\frac{1}{4}$ in. by 11 $\frac{1}{2}$ in.	2 10
213	ORCHARD (See Lot 143) 15 in. by 21 $\frac{1}{2}$ in.	44
214	A SIMILAR STUDY 15 in. by 21 $\frac{1}{2}$ in.	19
215	A SIMILAR STUDY 18 $\frac{1}{2}$ in. by 21 $\frac{1}{2}$ in.	30
216	STUDY OF TREES AND LANDSCAPE 22 $\frac{1}{2}$ in. by 15 $\frac{3}{4}$ in.	26
217	STUDY OF A SMALL GIRL, turning away her head For MATERNITY (See Lot 175) 11 in. by 9 $\frac{3}{4}$ in.	6

- 13 218 COLLIE DOG
Study for FOLDING TIME (*See* Lot 140)
12 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in. *J.*
- 16 219 NUDE CHILD, seated on its mother's arm
Study for HER THOUGHTS WERE HER CHILDREN, *Exhibited at the Royal Academy, 1911*
13 $\frac{1}{2}$ in. by 8 in.
- 24 220 OLD MAN LIGHTING A PIPE
Study for THE HARVESTER'S RETURN, *Exhibited at the Royal Academy, 1899*
19 in. by 11 $\frac{1}{2}$ in.
- 9 10 221 BOY WITH A BASKET
Study for SATURDAY NIGHT, *Exhibited at the Royal Academy, 1900*
15 in. by 10 $\frac{1}{2}$ in. *J.*
- 10 10 222 GIRL WITH A BASIN
18 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in. *Re*
- 35 223 BOY LEANING AGAINST A TREE—Study for RUSTIC IDYLL
(*See* Lot 176)
- 8 10 224 MAN SEATED, lighting a pipe—Study for PEACEFUL REST,
Exhibited at the Royal Academy, 1902
15 $\frac{1}{2}$ in. by 21 $\frac{3}{4}$ in.
- 25 225 THE ENTOMBMENT (*see* Lot 156)
8 in. by 11 in. *J.*
- 47 226 THE NATIVITY—Sketch for the picture of that name, *Exhibited at the Royal Academy,*
16 $\frac{1}{4}$ in. by 21 in. *Re*
- 20 227 NUDE BOYS
16 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in. *is*
- 6 228 COCK AND HENS—Perhaps a study for IN AN ORCHARD (*see* Lot 143)
12 $\frac{1}{2}$ in. by 16 $\frac{1}{4}$ in. *J.*
- 30 229 STUDIES OF LAMBS—Lambs figure in many of the artist's pictures
11 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in. *Seav*
- 25 230 A COUNTRY ROAD—The road shown in SATURDAY NIGHT
(*See* Lot 221)
18 in. by 21 $\frac{1}{4}$ in. *Se*
- 40 231 MAN GATHERING POTATOES—Study for MATERNITY (*see* Lot 175)
14 $\frac{1}{2}$ in. by 13 in. *Sant*
- 41 232 WOMAN AND GIRL—Study for THE GLEANERS (*see* Lot 184)
27 in. by 15 in.

- 233 BOY DRINKING FROM A SAUCER—Study for SUNDAY MORNING
(See Lot 207)
11 $\frac{3}{4}$ by 16 in. 45
- 234 WATER AND TREES
17 $\frac{3}{4}$ in. by 21 $\frac{1}{2}$ in. 43
- 235 GIRL RECLINING BY A RIVER—Study for THE WATERING PLACE
(See Lot 167)
13 $\frac{1}{2}$ in. by 17 in. 50

PENCIL DRAWINGS.

- 236 FLAMINGOES (See Lot 174)
13 in. by 17 $\frac{1}{2}$ in. 8
- 237 HEAD OF AN OLD MAN
Study for THE PATRIARCH (See Lot 192) 10
- 238 GIRL'S HEAD
Study for THE GLEANERS (See Lot 184)
10 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in. 8 10
- 239 BOY'S HEAD
10 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in. 3
- 240 GIRL'S HEAD
Study for THE HOLY FAMILY (See Lot 193)
17 in. by 14 $\frac{1}{2}$ in. 29
- 241 CHILD STANDING
22 $\frac{1}{2}$ in. by 16 in. 22
- 242 WOMAN'S HEAD
9 in. by 9 $\frac{3}{4}$ in. 2
- 243 STUDIES OF A NUDE CHILD
12 $\frac{1}{2}$ in. by 11 in. 3 10
- 244 BABY'S HEAD
9 in. by 11 in. 5 10
- 245 BOY WALKING
Study for THE HARVESTERS' RETURN (See Lot 220)
20 $\frac{1}{4}$ in. by 11 $\frac{1}{2}$ in. 2 10
- 246 GIRL STANDING, carrying a sheaf of corn
Study for THE GLEANERS (See Lot 184)
22 $\frac{1}{2}$ in. by 14 $\frac{1}{4}$ in. 6
- 247 STUDIES OF A NUDE CHILD
One a study for TWO MOTHERS, Exhibited at the Royal Academy,
1909 21
- 13 $\frac{3}{4}$ in. by 11 in., and 13 $\frac{1}{4}$ in. by 11 in. 2

- 248 BABY'S HEAD
9 in. by 9 in. *Kn*
- STUDY OF A NUDE BOY
14 in. by 12 in.
- 249 GIRL STOOPING
Study for THE GLEANERS (See Lot 184) *Bro*
14½ in. by 11½ in.
- 250 GIRL SEATED, cutting bread
Study for SUNDAY MORNING (See Lot 207) *Jack*
17 in. by 11 in.
- 251 STUDY OF A SMALL GIRL *Safe*
16 in. by 11 in.
- 252 GIRL STANDING, holding a candle *Rich*
19 in. by 13 in.
- 253 ANOTHER OF THE SAME *Bro*
20 in. by 13 in.
- 254 GIRL STANDING *wa*
20½ in. by 11 in.
- 255 GIRL WITH CLOTHES BASKET
Study for WASHING DAY (See Lot 183) *Bro*
21 in. by 14 in.
- 256 GIRL WITH A BASIN *Inc*
13½ in. by 11 in.
- 257 GIRL STANDING
Study for CHANGING PASTURES, Exhibited at the New Gallery, 1893 *Bate*
23¾ in. by 18½ in.
- 258 GIRL CARRYING A BASKET
21½ in. by 9¾ in. *Bro*
- 259 ANOTHER OF THE SAME
Both studies for WASHING DAY, the earlier picture of that name *Inc*
Exhibited at the New Gallery, 1899
22½ in. by 15½ in.
- 260 STUDIES OF A CHILD'S ARMS AND HANDS
FOR THE HOLY FAMILY (See Lot 193) *Long*
17 in. by 12½ in.
- 261 GIRL STANDING *Bro*
Study for THE GLEANERS (See Lot 184)
28½ in. by 15 in.

262	STUDIES OF GOATS For ORPHEUS (See Lot 155) 11 in. by 13 in. and 12½ in. by 16 in.	2	7
263	STUDIES OF LAMBS (See Lot 229) 14¾ in. by 11 in.		4
264	STUDIES OF COWS (See Lot 200) 13¼ in. by 10¾ in. and 10 in. by 13¼ in.	2	1
265	TWO SIMILAR DRAWINGS 11¼ in. by 9 in. and 10 in. by 11¾ in.	2	1 10
266	TWO SIMILAR DRAWINGS— 11¼ in. by 9 in. and 9 in. by 11¼ in.	2	
267	STUDIES OF LAMBS 9 in. by 12¾ in. and 9 in. by 12¾ in.	2	1 10
268	STUDY OF FOLIAGE 14½ in. by 22½ in.		1
269	A SIMILAR STUDY— 8½ in. by 11½ in.— STUDY OF A CLUMP OF TREES 8 in. by 12¾ in.	2	
270	FARM BUILDINGS Study for THE NATIVITY (See Lot 226) 12¾ in. by 16½ in.		2
271	STUDY OF FOLIAGE 14½ in. by 22½ in.		1
272	STUDY OF BROKEN GROUND AND TREES 12¾ in. by 22½ in.		
273	STUDY OF TREES 21 in. by 14¾ in.—Partly in colour		1
274	DISTANT VIEW OF DOWNS 13 in. by 22 in.—Pastel		1 15
275	A SIMILAR DRAWING 11 in. by 16 in.		6
276	STUDY OF A TREE 20 in. by 16 in.		1
277	TREES ON A BANK AND A WINDING ROAD 20¼ in. by 13 in.—		
278	STUDY FOR THE PRODIGAL SON, Exhibited at the Royal Academy, 1916 22¼ in. by 16 in.		11
279	HEAD OF AN OLD MAN 10 in. by 8½ in.		15

- | | | | | |
|----|----|-----|--|-------|
| 1 | 15 | 280 | HEAD OF AN OLD MAN
13 in. by 9½ in. | |
| 2 | 5 | 281 | STUDY FOR THE GOOD SAMARITAN, <i>Exhibited at the Royal Academy, 1910, and presented by Mr. Joseph Duveen to the H. Art Gallery in memory of his father, Sir Joseph Duveen</i>
12 in. by 9½ in. | D |
| 2 | 10 | 282 | AN OLD MAN READING
22¼ in. by 15½ in. | |
| 1 | 15 | 283 | AN OLD LABOURER, seated
Study for LAMBING TIME (See Lot 195)
18½ in. by 12¼ in. | Jo |
| 3 | | 284 | A SIMILAR DRAWING
16 in. by 12¾ in. | Br |
| | 10 | 285 | OLD MAN, seated
13½ in. by 10¾ in. | Jo |
| 11 | | 286 | NUDE BOY
Study for THE GOOD SAMARITAN (See Lot 281)
23½ in. by 16 in.—Partly coloured | Br |
| | 10 | 287 | STUDY FOR THE ENTOMBMENT (See Lot 156)
16 in. by 13 in. | Long |
| 7 | 10 | 288 | ORPHEUS (See Lot 155)
22¼ in. by 14½ in. | Ry |
| 12 | | 289 | STUDY FOR THE GOOD SAMARITAN (See Lot 281)
28 in. by 18 in. | Dav |
| 4 | | 290 | HEAD OF AN OLD MAN
Study for THE PATRIARCH (See Lot 192)
21 in. by 16 in. | Blair |
| 10 | | 291 | STUDY FOR THE ENTOMBMENT (See Lot 156)
19½ in. by 22½ in. | Jo |
| 5 | | 292 | STUDY FOR HAGAR AND ISHMAEL, <i>Exhibited at the Royal Academy, 1911</i>
14½ in. by 19 in. | Dog |
| 2 | | 293 | STUDY FOR THE FLIGHT (See Lot 204)
21¾ in. by 14½ in. | Blair |
| 6 | | 294 | ANOTHER STUDY FOR THE SAME PICTURE
22¼ in. by 13 in. | Ry |

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CATALOGUE

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Various Properties.

LOT		
1	Hudson's River from Chamber's Creek, Looking thro' the High Lands, <i>aquatint in colours</i>	1
2	Inconvénient, after Le Pince; Allons de l'ardeur Messieurs and Des-agrément des chapeaux de paille, <i>coloured</i>	8
3	Route de Poissy and Route de Poste, by Debucourt, after C. Vernet, <i>in colours</i>	2
4	The Gamesters, by W. Ward, after Rev. W. Peters, <i>coloured</i>	1
5	Duke of Wellington; published by Palser, from drawing by an Officer of 38th Regiment, <i>aquatint in colours</i>	1
6	Fifteen portraits of Royal Personages, <i>engraved in mezzotint by Earlom, Turner, and Dunkarton, bound in a volume</i>	1
7	Napoleon, <i>coloured etching</i> , Toussaint l'Ouverture, by Parsons and Williamson, <i>in colours</i> ; Marshal Soult and The Funeral of Napoleon, after Marchand, <i>lithographs</i>	3. 8
8	The First Steeplechase on Record, three of set of four, and two other sporting prints, all by Harris, after Alken	5
9	Covent Garden Theatre, by H. Brooks, and other caricatures, portraits, etc., <i>coloured</i>	111
10	Studies of Figures, by R. J. Lane, after Gainsborough; Subjects by J. D. Harding, after Bonington, <i>lithographs</i> , and The Story of Pamela, after Highmore	35
11	Contemporary Account of the Battle of Blenheim, The Battle of Minden, and other battles, published by Bowles; Two drawings of 42nd Regiment, and other costumes	20

- 12 Swiss, Swedish, Russian and other costumes, *mostly coloured* 162 *ance*
- 13 Ladies' Fashions from 1800; published by Ackerman, La Belle Assemblée, etc., *mostly coloured* 167 *ance*
- 14 Views of Windsor, by P. Sandby, *coloured*; Ivy Bridge, Devonshire, and other views, after J. M. W. Turner; and other English and Continental Views and Subjects, *many in colours* 53 *ance*
- 15 Portraits of English and French Actors and Actresses, *some coloured* 74
- 16 Rembrandt etching; Rembrandt's Father, Rembrandt's Mother, two portraits; and three other portraits of Rembrandt. All by Rembrandt 7 *ance*
- 17 Clement de Jonghe; Young Haaring; James Sylvius; and Coppenol, by Rembrandt 4 *ance*
- 18 Beggar with the Wooden Leg; The Rat-catcher; Beggars at the Door of a House; and others, by Rembrandt
- 19 Melancholia, after A. Dürer; etchings by K. Du Jardin and others 52
- 20 Madame Récamier, by C. Silesien, after R. Cosway, and another lady portrait 2 *ance*
- 21 Guillaume de Brisacier, by A. Masson, after Mignard 1 *ance*
- 22 Samuel Bernard, by P. Drevet, after H. Rigaud 1
- 23 The Village Doctress, *mezzotint*, published by R. Sayer 1
- 24 SUMMER AND AUTUMN, by Freeman and Stadler, after A. Buck, *printed in colours, fine* 2 *ance*
- 25 Memoirs of George Morland, 1806, published by E. Orme, with nineteen coloured engravings, including Portrait of George Morland; Morland's Ass, by Malgo; The Rustic Hovel, by E. Bell; The Cottage Sty, by E. Bell; and An Ass Race, by W. Ward *ance*
- 26 LE BAISER ENVOYÉ, by C. Turner, after J. B. Greuze, first state, *fine, slightly cut at bottom* 1 *ance*
- 27 View of Northumberland House, by Bowles, *coloured*; Norbury Park, *etching*; and three studies of trees, *etchings*, by E. Blery, 1849 5 *ance*
- 28 Old Master drawings, heads of men, *in black chalk* 4

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DRAWINGS.

29	Madame Chalgryn, by J. L. David, <i>in sepia, signed</i>	1
30	Landscape, with mill at back and cattle in stream, by J. Varley, <i>in water-colours</i>	1
31	A woman kissing a child standing on her lap, <i>signed "D.C.", in black and white chalks</i>	1
32	Venus and Cupid, by P. P. Prudhon, <i>in red chalk</i> , with another drawing on the back	1
33	The Effects of Idleness, after Morland, by P. W. Tomkins, <i>in water-colours</i>	1
34	A Village Festival, by Oelssen, <i>in water-colours</i>	1
35	Peasants, with Oxen and Cart , by A. F. Schenck, <i>in pencil and wash</i>	1
36	Boy and Dog, with portrait on the back, in red chalk, and a girl lying asleep on the ground, dated on the back 1817, <i>both in red chalk</i>	2
37	Ruins, with shepherd, cattle, sheep and goats in the foreground, by W. V. Romeyn, <i>signed, in water-colours</i>	1
38	Portrait of Jonathan Richardson, by himself, <i>in red chalk</i> ; from Lord Leighton's collection	1
39	Portrait of a gentleman, with little boy lying down, by W. Hoare, <i>in black crayon</i>	1
40	Portrait of Wagner, by Paul Delaroche, <i>in coloured chalks</i>	1
41	Portrait of a Gentleman, by Charles Brocky, <i>in red and black chalks</i>	1
42	Portrait of William Sharp, the engraver, by B. R. Haydon, <i>signed and dated 1816, in black and white chalks</i>	1
43	Portrait of a Young Lady, by Downman, <i>crayon drawing</i>	1
44	Portrait of Miss Gurney, by Ozias Humphry, <i>in water-colours</i>	1
45	Portrait of Robert Dundas, of Ormiston, by G. P. Harding, <i>signed and dated</i> , and two portraits of Gentlemen, <i>in water-colours</i>	3
46	The Virgin ascending the steps of the Temple, by C. Maratta, <i>in red chalk</i>	1
47	A Shepherd seated on bank, with his dog, by Thomas Barker, of Bath, <i>in water-colours</i>	1

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| 12
3 5 | 48 Portrait of a young girl, by Ozias Humphry, <i>in coloured chalks</i> 1
49 Interior of a Cobbler's Shop, by T. Rowlandson, <i>in water-colours</i> 1
50 AN ALBUM CONTAINING OLD-MASTER DRAWINGS, including a Headless Body, by Michael Angelo; A Weeping Child, by Carlo Caldin; A Saint, by Lanfranc; A Landscape, by Philippe Mercier; and others, by P. da Cortona, etc. 25 |
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Various Properties.

PORTRAITS.

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| 18
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2 | 51 F. Boucher and Vernet, line, by Carmona and Cethelin 2
52 Duchess of Bolton, by J. Smith, after Kneller, and two others 3
53 Lord Brougham in robes, by T. Lupton. Passing of the Reform Bill, by S. W. Reynolds. <i>Proofs</i> 2
54 Justice Sir John Bayley, in robes; Sir G. Wood in robes, by Hodgetts, and five others 7
55 Lady Dover and child, by Philips, after Lawrence 1
56 Duke of Devonshire, E. Dunch, by Faber, after Kneller, and two others 3
57 Samuel Johnson, by Townley; William Wilberforce, by Hodges, after Rising, and three others 5
58 Miss Kempe, Lady Peel, and other small portraits, after Lawrence 13
59 Mrs. Lester, by S. Cousins, after Newton 1
60 Madam de Maintenon, by Giffart 1
61 Sir Peter Lely, by J. Smith, after Lely; F. Douce, by McArdell, after Keble
62 Duke of Marlborough, by Faber, after Kneller; Duke of Manchester, by same; and John Milton, by Simon 3
63 Princess of Orange, by Tompson, after Lely 1
64 Lord and Lady Portsmouth, after Grant, and two others 4
65 J. Sharpe, by Hodges, after Reynolds; W. Wilberforce, <i>proof before all letters</i> 2
66 Genl. Stewart of Garth, by S. W. Reynolds, after Scrymgeour 1
67 Lady Wilton, Mrs. Brownrigg, after Lawrence, one other 3 |
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68	Mrs. Wolff and Son, Lady Londonderry, and others, after Lawrence	7	3
69	Ladies' Portraits—Argyll, Cadogan, Londonderry, Wilton—mostly after Chalon	66	1
70	Views of Golconda, Neermul, Kalpy, and other places in India, by F. Jukes, after T. Anburey, <i>aquatints in colours</i>	7	2/5
71	James Duke of Ormond, by J. Smith, after G. Kneller, <i>fine</i>	1	10
72	The Resurrection of a Pious Family, by F. Bartolozzi, after Rev. W. Peters, <i>printed in colours</i>	1	15
73	The March to Finchley; Four Election Plates; The Enraged Musician, and other subjects by W. Hogarth; thirty-four Views of Copenhagen, Amsterdam, etc.; portraits, fancy subjects, and caricatures	60	8
74	Le Repos Champetre, by Bonnet, after Bouchez; and two others by Demarteau, after Huet and Boucher, <i>in red</i>	3	2
75	Pastoral Subjects by Demarteau, after Huet	8	2/10
76	1st Life Guards, by J. Harris, after H. de Daubrawa; 2nd Life Guards, by J. W. Giles, after Martens; and Royal Horse Guards Blue, by A. O. Driscoll, <i>in colours</i>	3	3/10
77	2nd Dragoon Guards, 1st Royal Dragoons, and 2nd Royal North British Dragoons, by J. Harris, after H. Martens, <i>in colours</i>	3	3/10
78	7th Hussars, 3rd Light Dragoons, and 17th Light Dragoons, by J. Harris, after H. Martens and H. de Daubrawa, <i>in colours</i>	3	3/10
79	Royal Horse Artillery and 15th Hussars, by J. W. Giles, after H. de Daubrawa, and 12th Royal Lancers, by J. Harris, after Daubrawa, <i>in colours</i>	3	6/15
80	Grenadier Guards and Coldstream Guards, by J. Harris, after H. Martens, <i>in colours</i>	2	3/10
81	60th Rifles, Royal Engineers, Bombay Horse Artillery, and Madras Light Cavalry, by J. Harris, after H. Martens, <i>in colours</i>	4	3/5
82	New Shoes, by M. Bovi, after Countess Spencer, <i>printed in colours</i>	1	7
83	Felina, by J. Collyer, after Sir J. Reynolds, <i>printed in colours</i>	1	4/10
84	Lady Langham, by C. Wilkin, after Hoppner, <i>open letter proof</i>	1	5
85	Lord Nelson, by H. Meyer, after Hoppner	1	9
86	The Day of Judgment, The Circumcision, and other woodcuts, by A. Dürer, Van Sichem, etc.	9	10
87	Woodcuts, by Albert Dürer, from "The Life of the Virgin"	11	5

1 8	88	Fanny, by and after J. R. Smith, <i>printed in colours</i>	1	Am
2 3	89	Faith and Hope, by W. W. Ryland, after Angelica Kauffmann, <i>the pair printed in colours</i>	2	Mc Cl
5	90	Portrait of a lady, by F. Bartolozzi, after T. Engleheart; Miss Wilson; Jane Shore, and two other lady portraits, <i>printed in colours</i>	5	Lon
1	91	Pheasant and Partridge Shooting, by R. Reeve, after H. Alkin, <i>aquatints in colours</i>	2	Ball
1 10	92	The Meet and Viewed Away, by Jukes and Pollard, <i>in colours</i>	2	Alon
7 5	93	Pheasant and Red Grouse Shooting, by Lewis and Maile and Nichols and Lewis, after Reinagle	2	Mc

FRAMED.

3	94	Genius and Modesty, by Ryder and Cossé, after Cipriani, <i>printed in colours</i>	1	Thoy
6	95	Hebe, by C. Turner, after Huet Villiers, <i>printed in colours</i>	1	Lon
3 10	96	Sibylla Musica, and Companion, by M. Benedetti, after Domenichino and G. Reni, <i>printed in colours, the pair</i>	2	
12 15	97	Lady Elizabeth Foster, by C. Watson; Duchess of Devonshire, by F. Bartolozzi; Duchess of Richmond, by Burke; and Mrs. Siddons, by P. W. Tomkins—all after J. Downman	4	San
9 10	98	Summer and Winter, after Adam Buck, <i>aquatints, printed in colours</i>	2	Lon
10	99	Sketches of Heads and Figures, <i>in pencil</i> , and a Sketch of a Man, <i>in pen and ink</i> , both by George Cruikshank, and both signed	2	Lon
2 15	100	Harmony, by Charles S. Keene, signed and presented by him to Joseph Crawhall, 1883. Reproduced in <i>Punch</i>	1	Lon
15	101	A Broadsheet, entitled "Raadlel," by C. van Zuyderhoudt, <i>in pen and ink</i> , and a Flower Piece, <i>in water-colours</i>	2	Lon
2	102	The Miser, by George Cruikshank, <i>signed, oil painting</i>	1	Lon

DRAWINGS.

FRAMED.

5	103	Ascension of the Virgin, <i>early Italian pen-drawing</i>	1	Lon
10	104	Woolwich, by Samuel Owen, <i>signed, in water-colours</i>	1	Lon
8	105	Kensington Palace, by P. Sandby, <i>in water-colours</i>	1	Lon

BY G. P. HARDING.

106	Lord Goring, after Vandyke, <i>signed and dated 1811</i> , and Anthony Grey, Earl of Kent, <i>in water-colours</i>	2	2	4
107	Robert Dudley, Earl of Leicester, <i>signed, in water-colours</i>	1	6	5
108	William, Duke of Hamilton, <i>in water-colours</i>	1	2	8
109	Mary, Countess Rivers, <i>in water-colours</i>	1	3	5
110	George Monk, Duke of Albemarle, <i>signed, in water-colours</i>	1	2	4
111	Countess of Ranelagh, after Kneller, <i>signed, in water-colours</i>	1	6	
112	Sir Philip Stapleton, by Bulfinch, <i>in sepia; from the Wanstead Collection</i>	1		1
113	CHARLES I., by Alexander Marshall, <i>signed and dated 1651, in water-colours</i>	1		
114	MARY QUEEN OF SCOTS; standing holding watch by chain in left hand; castle and rocks at back, <i>in water-colours</i>	1	1	1
115	John Marquis of Blandford, by T. Uwins, from the picture at Blenheim, by Kneller, <i>in water-colours</i>	1	5	15
116	Mrs. Stephen Kemble, as Cowslip in "The Agreeable Surprise," <i>in water-colours</i>	1		18
117	William of Wykeham and William of Waynflete, by Houbraken; Charles I., by G. Vertue, and five others	8		17
118	Queen Mary, Sir John More, Thomas More, and Lord Wentworth, by F. Bartolozzi, after Holbein, <i>printed in colours</i>	4	1	18
119	Anne Boleyn, Catharine Howard, Edward VI., Lady Ratcliff, and four others, by F. Bartolozzi, after Holbein, <i>printed in colours</i>	8	3	5
120	Sir N. Poyntz, Lord Vaux, and five others, by F. Bartolozzi, after Holbein, <i>printed in colours</i>	7	2	5
121	Sir Augustus Clifford, by Geller, after Say, <i>proof before letters</i> ; George, Duke of Cambridge, by W. Ward, after Lucas, <i>proof</i> ; and Charles, Prince of Wales, by C. Turner	3		6
122	Lady Dover, by S. Cousins, after Lawrence	1	1	10
123	Master Lambton, by S. Cousins, after Lawrence, <i>printed in colours</i>	1	3	0
124	Rubens' Wife, by R. Cooper, after Rubens, <i>printed in colours</i>	1	2	2
125	Labour and Health, by T. Gaugain, after Barker, <i>printed in colours</i>	1	4	5
126	The Woodman, by F. Bartolozzi, after Barker, <i>printed in colours</i>	1	2	2

127	Lady's Maid Soaping Linen, by P. Dawe, after H. Morland, <i>coloured</i>	1	La
128	Girl decorating a vase with flowers, <i>mezzotint, in colours</i>	1	
129	George Prince of Wales, by J. R. Smith, after Gainsborough	1	Bo
130	Mrs. Siddons as The Tragic Muse, by F. Haward, after Reynolds and William Cavendish, <i>proof</i>	2	Re
131	David Garrick, by J. Finlayson, after Reynolds, <i>second state</i>	1	Bo
132	LADY MIDDLETON, by J. McArdell, after Lely, <i>fine</i>	1	La
133	Lords John and Bernard Stuart, by J. McArdell, after Vandyke	1	Bo
134	CHARLES, EARL OF DERBY, by A. Blooteling, <i>first state, fine and rare</i>	1	
135	Col. Robert Fielding, by I. Beckett, after Kneller	1	La
136	James I., by J. Smith, after Vandyke	1	Bo
137	Sir Godfrey Kneller, by J. Smith, after Kneller	1	
138	John, Lord Cutts, by R. Williams, after Wissing, <i>rare</i>	1	Bo
139	William Wycherley, by J. Smith, after Lely	1	La
140	Marie Antoinette, by J. E. Haid, after Milletz	1	Bo
141	North Prospect of Canterbury ; A True and Exact Prospect of the famous City of London, Windsor Castle, and three others, by W. Hollar	6	La
142	The Four Seasons, by W. Hollar	4	La
143	Charles I., Archbishop Laud, Charles II., William Dugdale, and another, by W. Hollar	5	La
144	Charles I., by Elstrache ; Charles II. and Sir William De la More, <i>old line portraits</i>	3	La
145	The Set of Twelve of the Countesses, by P. Lombart, after Van- dyke	12	La
146	Charles I., by W. Faithorne, <i>first state</i>	1	Bo
147	CHARLES I. AND HENRIETTA MARIA, by Delff, after Mytens, <i>the pair</i>	2	Bo
148	Charles I. and Henrietta Maria, by J. Suyderhoef, after Vandyke, <i>the pair</i>	2	Bo
149	Charles II., by Sandrart, after Nason, and Henry Duke of Gloucester, by C. Van Dalen, after Luttichys	2	Bo
150	Prince James Francis Edward Stuart, by Van Schuppen, after Largilliere	1	Bo

151	Prince Charles Edward Stuart, by J. G. Wille, after Tocqué	1	1 10
152	Mary Queen of Scots, by F. Bartolozzi, after Zuccherò	1	9
153	Princess Sobieski, by Dupuis, after Trinisani ; Earl of Pembroke and Family, by Baron, after Vandkye ; and Charles I., by Hollar	3	16
154	Charles I., by Strange, after Vandyke	1	2 14
155	James Duke of Berwick, by Drevet, after Jenary	1	6
156	William Earl of Pembroke, by R. Van Voerst, after Mytens	1	3 3
157	Marie of Poland, Queen of France, by J. Daullé, after Tocqué	1	3 16
158	Cardinal Bossuet, by P. Drevet, after Rigaud, and Israel Silvestre, by Edelinck, after Le Brun	2	2 4
159	Louis XIV., by Van Schuppen, after Vaillant, and Stanislaus I., King of Poland, by De Larmessin, after Vanloo	2	1
160	Philippe Duc d' Anjou, by Edelinck, after De Troy	1	8
161	Charles Duc de Berry, by Edelinck, after De Troy	1	4
162	Comte d' Harcourt, by Masson, after Mignard	1	3 7 6
163	Prince Charles of Lorraine, by Nanteuil	1	5 5
164	Albert and Clara Isabella Eugenia, Archduke and Archduchess of Austria, by J. Muller, after Rubens, <i>the pair</i>		6
165	View of Foot's Cray Place, Kent, by Woollett, <i>coloured</i> ; North-East and South-East Views of Norwich, by Buck, and two others	5	16
166	The Love Letter, by G. Baxter, <i>oil-colour print</i>	1	2 10
167	St. Hubert, by A. Dürer	1	16

ARUNDEL SOCIETY PUBLICATIONS.

168	The Crucifixion, Christ bearing the Cross, The Enterement and Resurrection of Christ ; St. Giles and St. Jerome ; St. Blaise and St. John the Baptist ; The Angel Gabriel and The Virgin Annunciate, from the altar-piece at Lübeck, after Hans Hemling ; and St. John the Baptist and St. Veronica, after Hans Hemling	6	11
169	The Adoration of the Magi, 1504, and The Infant St. John, <i>in large overmantel frames</i>	2	19
170	The Virgin and Child between St. Liberale and St. Francis, after Giorgione ; The Madonna and Child with attendant Saints, after N. da Foglio ; and The Adoration of the Holy Family, after A. Dürer	3	10

- 171 The Miraculous Vision of St. Dominick, after Fra Bartolomeo; Virgin and Child with Saints, after G. Sanzio, St. George baptizing the Princess Cleodolinda and her father, after Capaccio, and two others 5
- 172 The Procession of the Three Kings, after Gozzoli; St. George, after Pisano; The Betrothal of Frederick III., after Pinturicchio, and Aeneas Sylvius receiving the Cardinal's Hat 4
- 173 The Deposition, after P. Morando; Richard II. before the Madonna, with saints and angels; The Poets of Mount Parnassus, after Raphael; and A Fresco, after B. Gozzoli 4
- 174 St. John the Baptist with St. Benedict, and St. Lazarus with St. Celsus, after Montagna; Judges and Warriors, Hermits and Pilgrims, after Van Eyck; St. Peter enthroned as Pope, after Gran Vasco; and The Virgin and Child, after Wilhelm 4
- 175 Contemplation (Hon. Mrs. Stanhope), by C. Watson, after Reynolds 1
- 176 Paul Sandby, by E. Fisher, after F. Cotes 1
- 177 William Wissing, by J. Smith, after Wissing; Duke of Richmond, by C. Turner, after Wilkin; and other portraits by Houbraken, etc. 11
- 178 The Young Florist, by J. Baldrey, after D. Gardner; Princess Sobieski, by Chereau, and another lady portrait 3
- 179 Duke of Hamilton and three other portraits, by W. Hollar, and various other portraits (a parcel) 2
- 180 Ornatus Muliebris, and other Female Costumes, by W. Hollar 58
- 181 Views of Oxford and the Colleges, by Stadler, Bluck, Reeve, and others, from Ackermann's "History of Oxford," aquatints, in colours 20
- 182 The Opera House, Covent Garden Theatre; Astley's Amphitheatre; Carlton House, and other views, by Bluck, Stadler, and others, from Ackermann's "Repository," aquatints, in colours 33
- 183 Colchester Castle, by G. Vertue; Aquatic Theatre, Sadler's Wells; Colchester and other views, by Buck, etc. 14
- 184 Brandenburg House, by Dubourg; Schoolroom of St. Paul's, by Bluck; and other views, etc., some in colours (parcel)

SECOND DAY'S SALE.

The Property of a Private Collector.

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|-----|--|----|------|
| 185 | Sir Francis Burdett, by Ward, after J. R. Smith, and Portrait of a Nobleman, by Lupton, after Sir T. Lawrence | 2 | 14 |
| 186 | Lady Lyndhurst, by S. Cousins, after Sir T. Lawrence, <i>proof</i> | 1 | 3 |
| 187 | George III., by F. Bartolozzi, after Collins and Corbould, <i>printed in colours</i> | 1 | 10 |
| 188 | Eddystone Lighthouse and Dover, <i>aquatints</i> ; Landslip near Lyme Regis, by G. Hawkins; and Orleans House, Twickenham, <i>all in colours</i> | 4 | 2 10 |
| 189 | Melross Abbey, by Jukes, after Catton; and South and East Windows of Melross Abbey, by F. J. Sarjent, <i>aquatints, printed in colours</i> | 2 | 1 |
| 190 | East View and West View of Torquay, by J. F. Dession, <i>aquatints, printed in colours, the pair</i> | 2 | 7 |
| 191 | East Front of Hon. East India Company's College, Hertford, by and after T. Medland, <i>aquatint, in colours</i> | 1 | 2 8 |
| 192 | Chain Pier, Brighton, from The Steine, and Chain Pier, Brighton, during the Tempest, by and after J. Bruce, <i>aquatints, in colours, the pair</i> | 2 | 8 |
| 193 | Chain Pier, Brighton; The Dyke Hill; Kempton, and other Views of Brighton, by J. Bruce, <i>aquatints, in colours</i> | 6 | 2 10 |
| 194 | Richmond Bridge and Richmond Park Gate, by J. Brown, <i>aquatints, in colours</i> | 2 | 7 10 |
| 195 | View from Richmond Hill, after C. V. Fielding, <i>open-letter proof, aquatint, printed in colours</i> | 1 | 5 5 |
| 196 | The Horse Guards; Buckingham Palace; St. James's Palace; Pall Mall; Regent Street; and other London Views, by T. S. Boys, <i>lithographs, in colours</i> | 8 | 4 10 |
| 197 | Destruction of the Danish Fleet before Copenhagen, by Bailey, and other Naval Actions by Havell and Sutherland, <i>aquatints, in colours</i> | 10 | 3 5 |
| 198 | Embarkation of King George IV. at Kingstown, by R. Havell, after J. Haverty, <i>aquatint, in colours</i> | 1 | 2 10 |

- 199 Prince Regent and Duke of Wellington's First Visit to Waterloo Bridge ; Brandenburg House, by Dubourg ; and View of London, by Stadler, after Farington, *aquatints, in colours* 3
- 200 Battle of Navarino, by Smart and Pyall, after Sir J. T. Lee, *coloured aquatint* 1
- 201 Earl Howe's Fleet Pursuing the French Fleet, 1794, by J. Bowden, *coloured* 1

FRAMED.

- 202 Battle of Waterloo, by M. Dubourg, after J. H. Clark, *aquatint, in colours* 1
- 203 Battle of Waterloo, by J. Burnet, after Atkinson and Devis, *coloured* 1
- 204 Battle of Waterloo, by Reeve, after Heath, *aquatint, in colours* 1
- 205 Death of Lord Nelson, by J. Heath, after B. West, *coloured, with key-plate* 2
- 206 Battle of St. Vincent, by J. W. Edy, after Cleveley, *coloured aquatint* 1
- 207 Battle of Culloden, by L.S., after Heckel ; and Charge of the Life Guards at Waterloo, by Bromley, after Clennell, *both coloured* 2
- 208 Windsor and Another View on the Thames, by R. Havell, after W. Havell, *aquatints, in colours* 2
- 209 A Cricket Match on Richmond Green, by Grignion, after Heckel, *coloured* 1
- 210 Richmond, by W. Hollar, 1638 1
- 211 EMMA (LADY HAMILTON), by J. Jones, after Romney 1
- 212 COUNTESS SPENCER, by F. Bartolozzi, after Sir J. Reynolds, *in red* 1
- 213 Achilles discovered by Ulysses, by Bonnefoy ; and The Last Interview of Hector and Andromaque, by Schiavonetti, after Kauffmann, *the pair, printed in colours* 2

DRAWINGS.

- 214 Groups of Cattle and Peasants, by P. Van Regemorter, *one signed and dated 1777, in sepia* 3
- 215 View of Bath, by W. Payne, *in water-colours* 1
- 216 Tintern Abbey, Durham Cathedral, and other views, by J. D. Harding, *pen and sepia drawings* 11

- 217 View in Buckinghamshire, by G. S. Shepherd, *in water-colours, signed* 1
- 218 Design for the Houses of Parliament, by J. Hakewill and Turner, *in sepia* 1

FRAMED.

- 219 After Sir T. Lawrence—Miss Siddons, *in coloured chalks* 1
- 220 Full-length portrait of a lady, *in black crayon, head and hands tinted; style of R. Cosway* 1
- 221 Full-length portrait of a lady wearing a large hat, *in black crayon, face tinted; style of R. Cosway* 1
- 222 The Fair Student, by Cipriani, in pencil. This has been engraved 1
- 223 Gateway, with bell above: a scene in a French Town, by S. Prout, *initialled at bottom left corner, in water-colours* 1
- 224 View in the Alps, by Turner, *pencil-drawing* 1
- 225 Views in Italy, probably by J. D. Harding, *in water-colours, twelve in three frames* 3
- 226 A Street Scene in a Continental Town, by C. Stanfield, *initialled "C. S., 50," in sepia* 1
- 227 A River Scene, with mountains at the back, *in water-colours* 1

Various Properties.

- 228 Conversation Espagnole, by Beauvarlet, after Vanloo, *views, etc.* 15
- 229 Foreign Views, Plates from the Gems of Art, etc.; 1 parcel
The "Old Téméraire," by J. T. Williams, after Turner; 1
Eddystone Lighthouse, by T. Lupton, after Turner, *fine proof* 1
- 230 Calais Harbour, painted and engraved by J. M. W. Turner; Colebrook Dale, after Turner 2
- 231 Views, after J. M. W. Turner; The Surprise, by Lupton, after Maas; Views by Say, after Devis, etc., *proofs* 10
- 232 Views of South Coast Harbours—Plymouth, Portsmouth, after J. M. W. Turner, *proof* 1
- 233 "Ceres, by Bartolozzi, after Kauffmann, and two others, after Kauffmann 3

- 234 Costume Plates, by Gatine, *in colours, etc.* 45
- 235 Slate Mine : Land Storm, by Stadler, after Loutherbouurg, *in colours* 2
- 236 Battle of Alexandra : Landing of British Troops, *proof after Loutherbouurg* 3
- 237 Battle of Quebec : Death of General Montgomery, *proof after Trumball* 1
- 238 Siege and Fall of Seringapatam, *proof after Singleton* 2
- 239 Siege and Fall of Seringapatam, *in colours, framed* 3
- 240 Battle of Valenciennes, *proof after Loutherbouurg, with key* 2
- 241 Quebec and Purvallente, after Paton, *proof* 1
- 242 Military Costumes : Coldstream Guards, 1742 ; Grenadier Guards, 1745 ; 14th Light Dragoons, 1776 ; 10th Hussars, 1742, modern water-colour drawings, *after old prints* 4
- 243 Fisherman before Lord and Lady Hamilton, after Wm. Hamilton, *circle in colours, framed* 1
- 244 Louisa, by and after W. Ward, *coloured*
- 245 A Man playing bagpipes, with woman leading an ass ; children in basket on his back, and others in panier on ass, attributed to Lucas Van Leyden, initialled " L. 1520," pen-drawing 1
- 246 The Seasons, by J. Thomson, plates engraved by F. Bartolozzi and P. W. Tomkins, after W. Hamilton 1
- 247 Illustrations to Boydell's " Shakespeare," engraved by Simon, Thew, Schiavonetti and others 25
- 248 The Death of General Wolfe, by T. Falckeysen, after West ; The Temple of Fortune, and three others, by Piranesi 5
- 249 The Rainbow (Salisbury Cathedral), by D. Lucas, after Constable 1
- 250 Classical Subject, by D. Lucas, *proof before letters* 1
- 251 Cupids gathering corn and Cupids gathering grapes, *pair of circles, in stipple* ; Racehorse Phenomena, by Whessell, after Sartorius ; Views, Portraits, etc.
- 252 Charles I. and Henrietta Maria, by R. Strange, after Vandyke, *the pair* 2
- 253 David Garrick between Comedy and Tragedy, by E. Fisher, after Reynolds, *first state* 1

- 255 Shakespeare's "Seven Ages," by and after H. Alken, six of the set of seven; small stipple engravings printed in colours; views, portraits, etc., mounted in a scrapbook 1
- 256 3rd Light Dragoons and 16th Lancers, by J. Harris, after H. Martens, *in colours* 2
- 257 July and November, by Bartolozzi, after W. Hamilton, *proofs, in brown* 20

FRAMED.

- 258 Yellowham Wood and The Cock Tails done, by H. Alken and R. G. Reeve, after W. P. Hodges, *in colours* 2
- 259 A New Married Couple and A Visit to the Mother, after F. Wheatley, *the pair, printed in colours* 2
- 260 Maria, after F. Wheatley, *coloured* 1
- 261 The Love Dream, by E. I. Dumée, after R. West, *coloured* 1
- 262 Lady Hardinge and Son, by F. Bartolozzi, after Cosway, *coloured* 1
- 263 The Charmers and Tantalizing, by C. Knight, after Peters, *the pair, coloured* 2
- 264 Miss Vernon, by T. Cheesman, after Romney 1
- 265 Dressing for the Masquerade, by J. R. Smith, after G. Morland, *in brown* 1
- 266 The First Introduction to Hounds, and Renewal of Acquaintance with Hounds, by J. Harris, after H. Alken, *aquatints, in colours* 2
- 267 Well over, by C. Hunt, after J. Pollard, *in colours*; and Breaking Cover, by Himely, after Wolstenholme 2
- 268 Foxhunting, *in colours* 4
- 269 Death of the Fox, and another of Foxhunting, *aquatints, in colours* 2
- 270 Harehunting, Plate I. by Reeve, after W. P. Hodges, *in colours* 1
- 271 Death of the Roebuck, by Alken and Reeve, after Hodges, *in colours* 1
- 272 Hodges' Series of Foxhunts, *aquatints, in colours* 8
- 273 Liverpool Grand National Steeplechase, by J. Harris, *the set of four, in colours* 5
- 274 Scenes on the Road to Epsom, by J. Harris, after Pollard, *in colours* 4
- 275 Prize Ox, by Whessell, *printed in colours* 1

- 276 The Elephant and Castle, by Fielding, after Pollard; and West Country Mails at the Gloucester Coffee House, Piccadilly, by Rosenberg, *in colours, late impressions* 2
- 277 Racehorses, Sir John, *aquatint in colours*, and Nonpareil, after James Ward, *lithograph* 2
- 278 Charles XII., winner of St. Leger Stakes, 1839, and Beeswing, winner of Ascot Gold Cup, 1842, both by C. Hunt, after J. F. Herring, *printed in colours* 2
- 279 Bay Middleton, winner of the Derby, 1836, and Crucifix, winner of the Oaks, 1840, both by C. Hunt, after J. F. Herring, *printed in colours* 2
- 280 Barker of Bath: Girl seated on a bank holding a basket, and a girl with dog and sheep inside a barn, *in water-colours* 2
- 281 A Girl of Carnarvonshire and a Boy of Glamorganshire, by Ryder, after Westall, *the pair, printed in colours* 2

ENGRAVINGS.

FRAMED.

- 282 The Shipwreck, by C. Turner, after J. M. W. Turner 1

The Property of Lady Beryl Gilbert,

From Revesby Abbey, Boston, Lincs.

- 283 The Boisserie Gallerie, Berlin, a series of 120 Lithographs contained in Two Volumes 2
- 284 Paintings in the Holy Chapel, Munich, by Professor Heinrich Hess, 1840, 43 Lithographs in One Volume 1
- 285 Psyches et Amoris Nuptiae by N. Dorigny, 12 Plates; and Galeries Farnesianae, by P. A. Aquila, after Caracci, 24 Plates, bound in One Volume 1
- 286 Vasi di Piranesi, 89 Engravings, bound in a Volume 1
- 287 Vedute di Roma, 53 Engravings by Piranesi, and three others by Aloja and Basatti, bound in a Volume 1
- 288 LOGGIE DI RAFAELE NEL VATICANO, 17 Engravings by J. Ottoviani, and another by J. Volpato, *all in colours, with letterpress*, "Aux amateurs des Beaux-Arts," bound in a Volume 1

- 289 Statues by Canova, 40 Engravings by Fontana, Folo, Marchetti, and others, in a Volume 1
- 290 Twenty-three Illustrations to the Plays of Shakespeare, by C. Knight, P. W. Tomkins, and other engravers, after H. W. Bunbury; A Dancing Bear, by C. Knight; The Deserter, by W. Dickinson; and 54 Caricatures all after H. W. Bunbury, *mounted in a large scrapbook* 1
- 291 A large collection of engravings by F. Rosaspina, many in progressive states of the plates, and some are probably unique, 611 Engravings in all, *mounted in a scrapbook* 1
- 292 A collection of 62 Caricatures on Mrs. Siddons, Master Betty, Edmund Kean, Liston, Matthews, and other theatrical celebrities, by Gillray, Dighton, Heath, Woodward, and others, *mostly coloured, mounted in a scrapbook* 1
- 293 Ninety-one Caricatures on Hobby-horses, Military, Social, and Political Subjects, by George, Isaac, and Robert Cruikshank, *mounted and loose in a scrapbook* 1
- 294 A Collection of 101 Caricatures on Male and Female Costumes, by G. Cruikshank, Heath, Darly, and others, *many in colours, mounted in a scrapbook* 1
- 295 A rare and interesting collection of 37 Caricatures relating to James II., The Pretender, Father Peter, John Law's Mississippi Scheme, etc., *mounted in a volume, in old contemporary French red morocco binding, with the arms of J. B. Colbert* 1
- 296 Fifty-six Caricatures, Costumes and Sporting Prints, by T. Rowlandson, including Weighing, Betting, Mounting, Racing, Running out of the course, and Between heats, and nine of the ten naval costumes, *mounted in an old scrapbook* 1
- 297 A Collection of 55 Caricatures relating to Napoleon, George IV., and other political and social subjects by George Cruikshank with portrait of George Cruikshank, *mounted in a volume, bound in gilt russia and morocco back* 1
- 298 Seventy-one Caricatures of Napoleon and Louis XVI. by Gillray, Isaac Cruikshank, Rowlandson, and others, *mostly coloured, mounted in an old scrapbook* 1
- 299 A collection of 109 Caricatures by Heath, Phillips, Seymour, and other caricaturists, between 1826 and 1845, *mostly coloured, mounted in a scrapbook* 1
- 300 Ninety-nine Caricatures of William Pitt, by Gillray, Newton Sayer and others, *mounted and loose in a scrapbook* 1

- 301 A Collection of Historical Caricatures between 1762 and 1790, relating to the Bute Administration, America, Warren Hastings, George IV., etc., 154, *mounted and loose in a scrapbook, bound in russia gilt* 1
- 302 A Collection of Historical Caricatures between 1710 and 1762; also "A Letany for the New Year," about 1656; "The Protestants' Petition against Popery," 1681; "A Letany for St. Omers," 1682, and other broadsheets. Many of the caricatures relate to the trial of Admiral Byng and other naval affairs; 131 *prints in all, mounted and loose in a scrapbook, bound in russia gilt* 1
- 303 One hundred and eighty-two Caricatures of C. J. Fox, mostly by J. Gillray and Sayer; a large number are in relation to the Westminster Election and Napoleon, *many coloured, mounted in an old scrapbook* 1
- 304 A Collection of 156 Caricatures by James Sayers; also two lithographic portraits of James Sayers and William Pitt. A note on the front page by William Nicol states that this Collection was given to him by Sayers' sister after his death; *mounted in a scrapbook, half blue morocco gilt* 1
- 305 A Collection of Caricature portraits by Dighton, consisting of 19 Drawings and 88 Etchings, 15 of the drawings are military. and, amongst others, are the Hon. Captain Stanhope, Quartermaster of the Life Guards; Officer of 16th Light Dragoons, and a St. James' Volunteer; *the Etchings include a number of the rarer military portraits, mounted and loose, in an old scrapbook* 1
- 306 A large Collection of Caricatures by Mata, 1861 to 1863; *bound in a volume* 1
- 307 "Vanity Fair" Cartoons; *the portraits are placed alphabetically, bound in two volumes* 2
- 308 Reformers' Gallery of Portraits, 18 portraits bound in a volume; and portraits of Lord Salisbury, W. H. Smith, and other statesmen, 19 in number 20
- 309 One hundred and twenty-seven portraits by Vandyke, Voerst, Hollar, Vorsterman, and other engravers, after Sir A. Vandyke; *loose in a portfolio* 1
- 310 One hundred and ten portraits of members of Grillon's Club, *loose in a portfolio* 1
- 311 Portraits of statesmen, naval, military, theatrical and others (parcel)

312	Richard Earl Temple, by W. Dickinson, after Reynolds; J. H. Tooke, published by Fores and William Markham, <i>proof before letters</i>	3	10
313	John Hallam, by H. Meyer, after Macconnell; Earl of Bridgewater, by S. W. Reynolds, after Owen; William Pitt, and other mezzotint portraits	6	10
314	Emily Ann Strutt, by J. Strutt, after Russell; and Lady Carrington and daughter, by M. Gauci, <i>coloured lithograph</i>	2	3 15
315	Sir William Ponsonby, by and after G. Maile, <i>open-letter proof</i>	1	10
316	A large Collection of Portraits, Caricatures, etc., relating to the Stanhope Family, including Philip Earl of Chesterfield, by J. Brooks, after Hoare; Earl of Stanhope, by S. W. Reynolds, after Haines, two impressions; a water-colour drawing of Lady Stanhope; Hon. Mrs. Stanhope, by C. Watson, after Reynolds; Earl of Stanhope, by Faber, after Kneller, etc., <i>loose in a portfolio</i> (parcel)		
317	The Sportsmen Resting and The Sportsmen's Departure, by and after I. Cruikshank, <i>the pair</i>	2	6 5
318	Favourite Chickens going to Market; The Sailor and "Go for a Loby, go," <i>mezzotints published by S. W. Fores</i>	3	2
319	Miss Farren, Mrs. Billington, Dilettanti Theatricals, and other theatrical caricatures; Caricatures relating to America, Lord North, etc., by J. Gillray and others	68	1
320	The Union Club, Political Amusements for Young Gentlemen, and other caricatures, by J. Gillray	33	1 18
321	Caricatures of William Pitt and Charles James Fox, by J. Gillray	45	1
322	The Royal Jersey, The Bridal Night, The Reconciliation, and other caricatures relating to George III. and Family, by J. Gillray	19	1
323	Habits of New French Legislators, The New Pantheon of Democratic Mythology, and other caricature portraits, by J. Gillray	58	1
324	Extirpation of the Plagues of Egypt; Dido in Despair; Loyal Souls, or a Peep into the Messroom of St. James, and other Naval and Military caricatures, by J. Gillray	15	1 18 3 5
325	Egyptian Sketches; Promis'd Horrors of the French Invasion; The Trial of Charlotte Corday; and other caricatures of Napoleon and the French Revolution, by J. Gillray	29	

- 326 Buonaparte hearing of Nelson's Victory ; News from Calabria ; Introduction of Citizen Volpone, and other caricatures of Napoleon, by J. Gillray 15
- 327 Hounds Throwing off ; Coming in at the Death ; Operatic Reform ; The Marriage of Cupid and Psyche, and other caricatures of Music, Gaming, etc. 35
- 328 Boney returning from Russia, The Spanish Bull fight, and other caricatures of Napoleon, by Gillray and others ; The Female Barber, by J. Dixon, *mezzotint, etc.* 25
- 329 The Encampment of the English Forces near Portsmouth, by J. Basire 1
- 330 Political Caricatures, by W. Heath, 26 ; and French Caricatures of The Siege of Paris, by Draner, 17 43
- 331 A large Collection of H. B. Caricatures and three original drawings by Doyle (parcel)
- 332 Early Views of Country Seats, and other Topographical Engravings, *plans, survey-maps, and architectural drawings* (parcel)
- 333 "Vanity Fair" Cartoons, caricatures, photographs, and newspaper-cuttings of statesmen, actors, and actresses, *loose in a portfolio* (parcel)
- 334 Political Sketches, by H. B., in 8 Volumes, and Illustrative Key to the Political Sketches of H. B., 2 Vols. 10
- 335 An old Scrapbook and 5 small portfolios 6
- 336 A VERY LARGE AND VALUABLE COLLECTION of 719 Drawings and 713 Engravings, of notable persons born in the County of Lincoln, and views of the seats of the nobility, gentry, castles, churches and ruins of ancient buildings, etc., of that county. The drawings were executed by S. Buck, Claude, Nattes, and other artists at the latter end of the eighteenth century under the superintendence of Sir Joseph Banks. Among the more important of the Engravings are : Sir John Cust, by J. Watson, after Reynolds ; Countess of Rutland, by J. Smith ; Duke of Rutland, after C. Jervas ; Lady Frances Manners, by D. Martin ; Lady Catherine Manners, by Gaugain, after Reynolds ; Sir Isaac Newton, by J. Simon, after Thornhill ; The Ladies Jones, by J. Smith ; Miss Catherine Hunter, by V. Green, after Calze ; Sir Francis Dashwood, by Faber ; Earl of Gainsborough, by Faber ; Sir Joseph Banks, by W. Dickinson, after Reynolds, *proof* ; Countess of Stamford, by I. Beckett ; Marchioness of

Exeter, by S. W. Reynolds, after Lawrence ; Dr. Busby, by J. Watson, after Riley ; Sir Charles Cottrell, by R. Williams, after Riley ; The LADIES YORKE, by E. Fisher, after Reynolds, *first state, proof before all letters* ; Lord Grantham, by Dickinson, after Romney, *proof before all letters* ; LADY LOUISA MANNERS, by V. Green, after Reynolds ; LADY HEATHCOTE, by J. Ward, after Hoppner, *open-letter proof* ; MARY DUCHESS OF ANCASTER, by J. McARDell, after Hudson, *proof before all letters* ; Duchess of Ancaster, by Dixon, *after Reynolds* ; LADY MARY BERTIE, by J. Dixon, after Peters ; LADY CHARLOTTE BERTIE, by W. Dickinson, after Peters ; Thomas Pownall, by Earlom, after Cotes ; Miss Berridge, by J. R. Smith, after Berridge.

The whole of the drawings and engravings are inlaid and bound in seven volumes, russia gilt, some joints cracked, etc.

- 337 Sixty-nine water-colour drawings of flowers, signed " E. C. S." and " M. G. S.", mounted and bound in three volumes, red morocco gilt, dentelle borders, etc. 3

THIRD DAY'S SALE.

The Property of Rev. E. D. Rae.

- | | | |
|-----|---|----|
| 338 | Countess of Litchfield ; Mrs. Turnor ; Countess of Chesterfield, by Beckett, after Kneller and Lely ; and two others of Mary, Princess of Orange | 5 |
| 339 | Flora Macdonald, after Hudson ; Viscountess Andover, after Hudson ; and Lady Byron, after Hogarth, all by J. Faber | 3 |
| 340 | Duchess of Marlborough ; Countess of Clarendon ; Miss Hudson, and other lady portraits by J. Faber | 7 |
| 341 | BEAUTIES OF HAMPTON COURT, by J. Faber ; the set of twelve portraits after Kneller, but wanting the frontispiece | 12 |
| 342 | Madame D'Avenant ; Mrs. Arabella Hunt ; Countess of Ranelagh, after Kneller ; and Mrs. Conwai Hacket, after Riley, all by J. Smith | 4 |
| 343 | Countess of Salisbury ; Lady Torrington ; Duchess of Grafton, and two others, by J. Smith, after Kneller | 5 |
| 344 | Mrs. Carter ; Mrs. Roydhouse ; Madame Dorothy Mason ; Mrs. Kynnesman, and Mrs. Voss, all by J. Smith | 5 |
| 345 | Princess Ann of Denmark ; Countess of Rutland ; Catharine of Braganza, and Lady Elizabeth Cromwell, after Kneller and Haysman, all by J. Smith | 4 |
| 346 | Marchioness of Wharton, by R. Earlom, after Lely ; A Lady in Riding-dress ; Anthony Henley, by J. Smith, and two others | 5 |
| 347 | Miss Harriet Powell, by Corbutt, after C. Read ; Mrs. Abington, by Brookshaw ; Mrs. Oldfield, by E. Fisher, after Richardson ; and Miss Eyebright, by Corbutt, after G. Wilson | 4 |
| 348 | Elizabeth Duchess of Hamilton, by R. Houston ; the same, by R. Houston, after Hamilton, <i>two impressions</i> ; and Maria Countess of Coventry, <i>mezzotini, engraver unknown</i> | 4 |
| 349 | Miss Kitty Gunning, by R. Houston, after Coates, <i>second state</i> | 1 |
| 350 | Portrait of a lady, said to be Mrs. Bull, by J. Watson, after R. E. Pine (C.S. 164) <i>first state</i> | 1 |
| 351 | Mrs. Barry, by J. Watson, after Kettle (C.S. 101), <i>first state</i> | 1 |

- 352 Oysterinda, said to be Lady Falmouth, by R. Houston, after P. Mercier (C.S. 138), *first state* 1
- 353 Janet Lady Erskien, by R. Brookshaw, after Ramsay (C.S. 9) 1
- 354 MRS JORDAN AS HYPOLITA, by J. Jones, after Hoppner (C.S. 41), *second state, fine* 1
- 355 MARY LADY COKE, by J. McArdell, after Ramsay, *first state, fine* 1
- 356 LADY MIDDLETON, by J. McArdell, after Lely (C.S. 129), *second state* 1
- 357 Lady Grammont, by J. McArdell, after Lely (C.S. 91), *second state* 1
- 358 HENRIETTA COUNTESS OF ROCHESTER, by T. Watson, after Lely (C.S.5), *second state, fine* 1
- 359 Barbara Duchess of Cleveland ; Lady Whitmore ; Countess of Northumberland ; and Frances Duchess of Richmond, by T. Watson, after Lely (C.S. 5), *third state, four of the set of six* 4

After Sir J. Reynolds.

- 360 Catherine Chambers ; Mrs. Bonfoy ; Anne Day, and Countess of Berkeley, all by J. McArdell 4
- 361 Mrs. Damer, by J. R. Smith ; Miss Kitty Fisher, by Fisher ; Hon. Mrs. Barrington, by Houston ; Duchess of Ancaster, by Houston ; Miss Greenway and Lady Stanhope, by Corbutt 6
- 362 Mrs. Lascelles and child ; Lady Johnston and Countess of Waldegrave, all by J. Watson 3
- 363 Miss Oliver, by J. Marchi ; and Lady Charles Spencer, by J. Finlayson 2
- 364 COUNTESS OF AYLESFORD, by V. Green (C.S. 4), *second state, fine and rare* 1
- 365 MISS CAMPBELL, by V. Green (C.S. 19), *second state* 1
- 366 LADY ELIZABETH LEE, by E. Fisher (C.S. 37), *second state, very fine* 8
- 367 Elizabeth Lady Melbourne, by J. Finlayson (C.S. 10), *second state* 1

After Sir J. Reynolds.

- 368 MRS. MUSTERS, by. J. R. Smith (C.S. 120), *first state, cut at the top and damaged ; the name and publication line written in in contemporary writing at bottom* 1
- 369 NELLY O'BRIEN, by J. Dixon (C.S. 26), *first state, with date 1772 : very fine, slightly damaged* 1

- 370 HON. MRS. PARKER, by T. Watson (C.S. 28), *second state, fine, but slightly damaged* 3
- 371 A LADY AND CHILD (Mrs. Mackenzie and child), by J. Grozer (C.S. 17), *second state* 1
- 372 LADY CHARLES SPENCER, by W. Dickinson (C.S. 77), *second state* 1
- 373 A scrapbook of old paper, size 24 inches by 16 inches 1

Various Properties.

MEZZOTINT PORTRAITS GENERALLY, WITH FULL MARGINS AND IN GOOD CONDITION.

- 374 Wolf (Major-General James), Commander-in-Chief of His Majesty's Forces in the Expedition against Quebec. Half-length in oval and square, by Houston, after Schaak, *mezzotint*, 15 $\frac{1}{4}$ by 11 $\frac{1}{8}$ 3
- 375 Franklin (Ben). Three-quarter length, standing at table with book in hand, by McArdell, after Wilson, *mezzotint*, 15 by 10 $\frac{3}{4}$ 10
- 376 Johnson (Sir William), Major-General of the English Forces in America. Three-quarter length, standing by a cannon with baton in hand, published by W. Herbert, *mezzotint*, 15 $\frac{3}{4}$ by 11 $\frac{1}{2}$ 10
- 377 Nash (Richard). Half-length, in embroidered coat, etc., oval in a square, by Hudson, after Faber, *in first state, mezzotint* 18
- 378 Newton (Isaac). Three-quarter length, sitting in chair, by Faber, after Vanderbank, *mezzotint*, 15 by 10 $\frac{1}{2}$ 18
- 379 Macdonald (Mrs. Flora). Half-length, in oval and square, by McArdell, after Ramsay, *mezzotint*, 14 by 9 $\frac{1}{2}$ 5
- 380 Turner, Mrs., of Clinton, in Yorkshire. Three-quarter length, by McArdell, after Reynolds, *mezzotint*, 15 by 11 $\frac{3}{4}$ 1
- 381 Wilkes (John). Three-quarter length, seated at table with quill-pen in hand, medallion of Hampden in corner, by Watson, after Pine, 17 by 12 $\frac{1}{2}$, *in first state, mezzotint* 12
- 382 Cobham (Richard Lord), Lieut.-General of His Majesty's Forces, etc. Half-length, by Simon, after Kneller, *mezzotint*, 15 $\frac{1}{4}$ by 11 $\frac{1}{4}$ 3
- 383 Barrington (The Hon. Mrs.). Half-length, in oval and square, by Houston, after Reynolds, *mezzotint*, 15 by 11 1

- 384 Murray (Miss Fanny). Three-quarter length, by McArdell, after H. Morland, with verse underneath, *mezzotint*, 14 by 10
- 385 Berkley (Elizabeth Countess of). Half-length, resting on book, by McArdell, after Reynolds, *mezzotint*, 14½ by 10
- 386 Charlotte, George, William and Edward, children of Sir William Jerningham, by J. R. Smith, *rare* 1
- 387 Master Skinner, by J. Watson, after F. Cotes, *first state* 1
- 388 Lady Mary Douglas, by J. Smith, *first state, very fine* 1
- 389 The Affectionate Brothers (Lambe Family), by F. Bartolozzi, after Sir J. Reynolds, and Lord Grantham and Brothers, by T. Cheesman, after Sir J. Reynolds, *the pair* 2
- 390 Frances, Lady Byron, by J. Faber, after W. Hogarth, *fine, first state* 1
- 391 THE INDUSTRIOUS COTTAGE WIFE, by C. Turner, after H. Singleton, *printed in colours* 1

OLD MASTER ENGRAVINGS AND ETCHINGS.

The Property of a Collector.

Most of the following Engravings, with the exception of the set of The Apocalypse, have been laid down on thick paper :—

- 392 H. S. BEHAM.—The Twelve Apostles (43-54), *fine impressions and in good condition* ; The Four Evangelists (55-58), *fine* 16
- 393 A. DÜRER (Woodcuts).—Samson Killing the Lion (2) ; The Repose in Egypt, from the Life of the Virgin (90) ; The Passion of Jesus Christ (16-52) wants the title and Nos. 24 and 31 ; *good impressions, some slightly damaged at corners* ; The Crucifixion (59), and the Head of John the Baptist brought to Herodias (126). THE APOCALYPSE OF ST. JOHN (60-75), complete with the exception of the title, *fine uniform impressions with the Latin text at the back, probably from the edition of 1498* 53
- 394 LE MAÎTRE À L'ECREVISSE.—Christ seized by the Servants of the High Priest (8), *very rare, cut and damaged* 1
- 395 L. GAULTIER.—The Last Judgment, after M. Angelo 1
- 396 B. JENICHEN.—The Crucifixion (Vol. IX., p. 533) 1

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- 397 LUCAS VAN LEYDEN.—The Creation of Eve (1), *fine impression*;
The Passion of Jesus Christ (43-56), eight from the set of
fourteen 9
- 398 NIELLO.—THE CRUCIFIXION, with numerous figures, the letters
"S.P." in reverse on a banner, *very rare* 9
- 399 G. PENCZ.—Joseph telling his Dream (9); and Judith with the
Head of Holofernes, by Van Sichem 9
- 400 REMBRANDT VAN RYN.—Abraham Entertaining the Angels (36),
reverse copy; Joseph telling his Dream (41); Joseph's Coat
brought to Jacob (42), *copy*; Abraham with his son Isaac
(38); Abraham's Sacrifice (39); The Triumph of Mordecai
(44), *cut and slightly damaged*; David on his Knees (45);
The Circumcision (53); The Angel appearing to the Shepherds
(49), *good impression of the last state*; The Presentation of
Jesus in the Vaulted Temple (54); Jesus disputing with the
Doctors (68), *first state, before the corners of the plate were
rounded*; Christ and the Woman of Samaria (74), *an arched
plate*; the same subject (75), *a copy*; The Raising of Lazarus
(76), *a small plate*; the same subject (77), *the large plate*;
The Crucifixion (85), *an oval*; The Descent from the Cross
by torchlight (88), *good impression*; Christ and His Disciples
at Emmaus (92); The Prodigal Son (96); Beheading of John
the Baptist (97); The Baptism of the Eunuch (103) 21
- 401 Engravings and Etchings by various Old Masters, including The
Passion of Jesus Christ, by H. Goltzius, the set of 12: others
by Saenredam, Swanevelt, etc., in a folio volume with leaves
of tinted paper, half-bound green morocco, with spring lock
and two keys 22

MEZZOTINT PORTRAITS IN GOOD CONDITION.

- 10
10
10
- 402 Fortescue (Lady). Three-quarter length, seated, by McArdeLL,
after Reynolds, *mezzotint*, 15½ by 11
- 403 Phillips (Teresia Constantia). Three-quarter length, proof before
*the artist's or engraver's name, 15 by 11
- 404 Clive (Mrs.), in the character of Philida. Three-quarter length,
by Van Bleeck, *mezzotint*, 15 by 11
- 405 Woffington (Mrs.). Half-length, by McArdeLL, after Pond, *mezzo-
tint*, 13½ by 9½
- 406 Dawkins (Miss Salether), leaning on balcony. Half-length, by
Stee, after Foer, *mezzotint*, 15½ by 11½

- 407 Swan (Miss Anna). Half-length, resting arm on table holding book, by Watson, after Thompson, *first state, mezzotint*, $15\frac{3}{4}$ by $11\frac{1}{4}$
- 408 Temple (Right Hon. Grenville, Earl Temple, Baron Cobham). Three-quarter length, sitting at table, by Houston, after Hoare, *mezzotint*, $16\frac{1}{4}$ by $11\frac{1}{2}$
- 409 CIBBER (MRS.). Half-length, in oval and square, by Faber, after Hudson, *first state, mezzotint*, $13\frac{1}{2}$ by $9\frac{1}{2}$
- 410 Oldfield (Mrs.), celebrated comedienne. Three-quarter length, standing with arms resting on a pedestal and book in other hand, by Fisher, after Richardson, *mezzotint*, 16 by $11\frac{1}{4}$
- 411 Dawson (Miss Nancy). Full-length, in character, proof before artist's or engraver's name, *mezzotint*, $18\frac{1}{2}$ by $11\frac{1}{2}$
- 412 DAY (ANNE), with white conical hat and hands in muff. Half-length, by McArdell, after Reynolds, *first state, mezzotint*, 14 by $9\frac{3}{4}$
- 413 Mrs. Quin Bledon, a Finland Lady, in lace cap and brocade coat trimmed with fur, oval in square, by McArdell, after Ramsay, *proof state before name added*, 15 by $11\frac{1}{4}$
- 414 Portrait of a Lady (Marshall Keith's Mistress), with turban head-dress, fichu, embroidered corset, oval in square, by McArdell, after Ramsay, *first state mezzotint*, 14 by $10\frac{1}{4}$
- 415 Quin (Mr.). Half-length, by Faber, after Hudson, *mezzotint*, $13\frac{3}{4}$ by $9\frac{3}{4}$
- 416 Chandos (James Bruges, Duke of). Half-length, in oval and square, by Simon, after Dahl, *in mezzotint*

The Property of a Lady.

FRAMED.

- 417 Gipsies, by W. Ward, after G. Morland, *printed in colours* 1
- 418 The Young Angler and the Young Cottager, after R. Westall, *pair, printed in colours* 2
- 419 The Beautiful Stranger Poisoned by her Sister, by T. Ryder, after H. Bunbury, *printed in colours* 1
- 420 The Birth of the Thames, by P. W. Tomkins, after Maria Cosway, *printed in colours* 1

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12
- 421 Henry Frederick, Duke of Cumberland, by T. Watson, after Sir J. Reynolds 1
- 422 Much Ado about Nothing, by P. Simon, after Rev. W. Peters 1
- 423 Simplicity (Miss Gwatkin), by F. Bartolozzi, after Sir J. Reynolds, from the Bessborough Collection 1
- 424 Hebe, by F. Bartolozzi, after A. Kauffmann, *proof before all letters in red*, from the Bessborough Collection 1
- 425 Bacchus and Ariadne, and Hercules and Omphale, by F. Bartolozzi, after J. B. Cipriani, *pair, ovals*, from the Bessborough Collection 2
- 426 Andromache and Ascanius, and Polindo and Albarosa, by J. Condé, after R. Cosway, *pair* 2
- 427 Caroline, Princess of Wales, and the Princess Charlotte, by F. Bartolozzi, after R. Cosway, from the Bessborough Collection 1
- 428 Diana and Nymphs, and Venus Sleeping, by F. Bartolozzi, after J. B. Cipriani, *pair, ovals, proofs before letters* 2
- 429 Anynton and Theodora, by P. W. Tomkins, after T. Stothard, *proof before letters*; and Faith, by W. W. Ryland, after A. Kauffmann, *in red* 2
- 430 Charles II. landing at Dover, by W. Sharp, after B. West; and Oliver Cromwell dissolving the Long Parliament, by J. Hall, after the same, *pair* 2
- 431 Simplicity (Miss Gawtkin), by S. Cousins, after Sir J. Reynolds 1
- 432 W. Dendy Sadler. Inn Interior, with Punch-makers, by W. Boucher, *signed remarque proof* 1
- 433 Etching: David, by F. Bartolozzi, after Gustave Moreau, *signed artist's proof* 1
- 434 The Blind Beggar and his Daughter, by C. Watson, after J. Russell, *printed in colours* 2
- 435 The Woodman, by Bartolozzi, and The Wood Boy, by Gauguin, both after Barker, *printed in colours* 2
- 436 The Triumph of Venus and The Sacrifice to Cupid, by Bartolozzi, after Cipriani, *the pair printed in colours* 2
- 437 LE BAISER ENVOYÉ, by C. Turner, after Greuze, *fine but cut close* 1
- 438 Charles I. and Henrietta-Maria, by G. Vertue, after Vandyke, and The Enraged Musician, by W. Hogarth 2

- 439 INNOCENT PLAY, AND THE WANTON TRICK, by and after P. W. Tomkins, *the pair, printed in colours* 2
- 440 Genius and Beauty and Prudence and Beauty, by Bartolozzi, after Cipriani, *the pair, in red* 2
- 441 THE PRINCE REGENT RECEIVED BY THE UNIVERSITY AND CITY OF OXFORD, by C. Turner, after G. Jones, *printed in colours* 1
- *** The visit of the Prince Regent to Oxford on June 14, 1814, is fully described in the *Times* of the following day. The Prince Regent was received by the Chancellor of the University and by the Mayor and Corporation. "His Royal Highness was in the Windsor uniform (dark blue and scarlet), and wore the Order of the Garter and the Russian and Prussian Orders." The Emperor Alexander of Russia and his sister, the Duchess of Oldenburg, the King of Prussia and his two sons, and the veteran hero, Marshal Blucher, all visited Oxford at the same time, which was just a year before Waterloo.
- 442 The Gardens of Carleton House, by W. Dickinson, after Bunbury 1

The Property of T. T. Greg, Esq., J.S.A.

- 443 ST. JAMES' BEAUTY AND ST. GILES' BEAUTY, by F. Bartolozzi, after J. H. Benwell, *pair, proofs before letters in red, very fine* 2
- 444 Fire, Air, Earth, and Water, by F. Bartolozzi, after J. B. Cipriani, *set of four, in red, fine* 4
- 445 The Four Seasons, by J. R. Wright, after W. Hamilton, *set of four, circles in brown* 4
- 446 Cupid and Ganymede and A Flower Painted by Varelst, by T. Burke, after A. Kauffmann, *pair, circles in brown* 2
- 447 Sappho inspired by Love composes an Ode to Venus, and Ariadne awakened from Sleep Finds Herself abandoned by Theseus, by Facius, after A. Kauffmann, *pair, ovals in brown* 2
- 448 THE POWER OF LOVE, AND THE POWER OF BEAUTY, by F. Bartolozzi, after J. B. Cipriani, *pair, proofs before letters, ovals in red, fine* 2
- 449 Venus attired by the Graces, and The Judgment of Paris, *pair, small ovals in brown* 2
- 450 Genius inspired by Love, and Nymphs and Cupids, *pair, circles in brown* 2
- 451 Contemplation, by T. Ryder, *proof before letters in red, fine* 1
- 452 The Fortune-teller, by J. Strutt, after T. Stothard, *oval in brown*; and Setting out for the Fair, by J. Watson, after H. Bunbury, *circle in red* 2

- 453 Lady Hamilton as Saint Cecilia, by G. Keating, after G. Romney.
proof before letters 1 1/2
- 454 Lord Heathfield, by R. Earlom, after Sir J. Reynolds, *proof before letters* and before the motto in the coat-of-arms 1 1/2
- 455 Plenty, a small mezzotint, and another of the same subject by an early engraver, after a different artist, *both proofs before all letters* 2
- 156 THE FIRST OF SEPTEMBER : MORNING, and THE FIRST OF SEPTEMBER : EVENING, by W. Ward, after G. Morland, *the pair, open-letter proofs* 2

The Property of a Collector.

- 457 The Shepherdess of the Alps and Laurette, by Byrne and Middiman, after De Louthembourg, *the pair*, and three French engravings by Aveline and Beauvarlet, after Boucher and Fragonard 5
- 458 The Distracted Damsel, by Picot, after Miller ; Vocal Music, by Baldry, after Morland, and five others after Hamilton, etc. 7
- 459 Lady Ann Bothwell's Lament on Auld Robin Gray, by F. Bartolozzi, after H. Bunbury 2
- 460 The Young Roscius (Master Betty) as Douglas, by J. Godby, and Lucinda, by Purcell 2
- 461 Portraits of Cavaliers, by T. Lopez, after A. Carnicero, and an original drawing by A. Carnicero, of a man on horseback 3
- 462 Roman Nymphs, by S. Tresca, after Guttенbrun, *printed in colours* 1
- 463 Two Children with a Dog, and a Portrait of a Child, by Andrew Rymnsdyk (1784), *in water-colours, a pair* 2
- 464 Full-length portrait of a girl holding a basket of flowers and another of a little girl, *drawings in water-colours* 2
- 465 Head of a woman, in Roman dress, *in red and black chalks*, and another, after A. Kauffmann, *in water-colours* 2
- 466 Girl playing a triangle, and another of two children, by C. White 2
- 467 The Angler's Repast, by A. Suntach, after G. Morland, and Princess Augusta Sophia, after Beechey 2
- 468 The Ale-House Door, and The Farmyard, by W. Nutter, after Singleton, *the pair, in brown* 2

469	The Roadside, by W. Say, after W. Owen	1	6
470	Two children, with birds escaping from a cage, <i>in red and black</i>	1	2 10
471	Maternal Love (Mrs. Morgan), by P. W. Tomkins, after Russell	1	2
472	Angelica Kauffmann, by Bartolozzi, after Reynolds, <i>in red</i>	1	2 10
473	Nell Gwynne, by J. Ogborne, after Lely, <i>in red</i>	1	1 5
474	A COTTAGE GIRL SHELLING PEAS, by P. W. Tomkins, after Bigg, <i>in red, proof before title</i>	1	2 10
475	Eloisa and Maria, by Bartolozzi, after A. Kauffmann, <i>ovals, in red</i>	2	4
476	Girl seated under a tree holding a letter, <i>oval, in red</i>	1	2
477	Romeo and Juliet, by Bartolozzi, after Hamilton; Ceres and Companion, <i>all on satin</i>	3	1 5
478	Lady Hamilton, by Cheesman, after Romney, <i>coloured</i>	1	1
479	The Sympathy of Love and Harmony, by J. Jones, <i>coloured</i>	1	5
480	Agriculture, by J. Boydell, <i>coloured</i> , and The Blind Girl of Pompeii, by Gaugain, after Northcote, <i>printed in colours</i>	2	1 5
481	The Messiah and St. John, <i>pair, coloured</i>	2	2
482	The Holy Family, <i>circle, printed in colours</i>	1	1 5
483	Courtship and Matrimony, <i>pair of circles, printed in colours</i>	2	2 10
484	A Group of Girls, by J. Parker, after Stothard, <i>and companion circles, printed in colours</i>	2	3 5
485	Children with kittens, and children with a dead bird, <i>pair, printed in colours</i>	2	7
486	Maria-Louisa, by H. Meyer, after Isabey; and George IV. and Queen Caroline, <i>pair, printed in colours</i>	3	4 10
487	Faith, Hope, and Charity, <i>three prints in one frame</i> ; Diana, after A. Kauffmann; and A Girl's Head, <i>printed in colours</i>	3	4 10
488	Lady teaching a child to write, and two others of ladies and children, after Buck	3	8
489	Scene in the "Arabian Nights," by Philippeaux, after Bunbury; A mythological subject, after A. Kauffmann; an oval of woman with lion and lamb, and a girl with basket of fruit on her head, <i>printed in colours</i>	4	5 10
490	A Girl's Head, and A Boy's Head, <i>pair on satin, printed in colours</i>	2	2 10
491	A Shepherdess and companion, <i>a pair of ovals on satin, printed in colours</i>	2	1 5

- 492 Clipping Cupid's Wings, after A. Kauffmann, *on satin, printed in colours* 1
- 493 Cupid and Doves, by W. Nutter, after W. W. Ryland, *on satin, printed in colours* 1
- 494 The Lovers and Companion, *pair of circles, printed in colours, proofs before letters* 2
- 495 Crossing the Brook, after H. Thomson, *small mezzotint, printed in colours* 1
- 496 Woman and Child, after Kauffmann, *oval, coloured* 1
- 497 Commemoration of the recovery of George III., by F. Bartolozzi, after Cipriani, *printed in colours* 1
- 498 Girl carrying a pitcher, and Companion, by Barney, after Hamilton, *pair, printed in colours* 2
- 499 Hymen, *oval, title and margins, printed in colours* 1
- 500 Sybilla Musica, by Marcuard, after J. da Cortona, and a Peasant Boy, *printed in colours* 2
- 501 Mrs. Q., by W. Blake, after H. Villiers, *coloured* 1
- 502 ERMINIA, AND A GIRL WITH SWANS, by J. K. Sherwin, after A. Kauffmann, *pair, printed in colours* 2
- 503 THE SHEPHERDESS OF THE ALPS, by F. Bartolozzi, after A. Kauffmann, *printed in colours*
- 504 THE ALPINE LOVERS, by Bransom, after Wheatley, *printed in colours* 1
- 505 British Plenty, by Bartolotti after Singleton, *printed in colours* 1
- 506 THE SET OF THE TWELVE MONTHS, by F. Bartolozzi, after W. Hamilton, *finely printed in colours* 12
- 507 THE INTERIOR OF A COTTAGE, by C. Turner, after Gainsborough, *printed in colours* 1
- 508 REAPING, AND THE GLEANERS RETURNED, by W. Ward, after J. Ward, *the pair, printed in colours, titles and margins* 2
- 509 THE FAREWELL, OR HARVESTMAN GOING OUT, and WELCOME HOME, OR THE HARVESTMAN'S RETURN, by R. Dunkarton, after W. R. Bigg, *the pair, printed in colours, titles and margins* 2
- 510 APOLLO AND THE MUSES ON MOUNT PARNASSUS, by F. Bartolozzi, after Guttenbrun, *printed in colours* 1
- 511 A Storm in Harvest, after Westall, *in colours* 1

512	Ruth and Boaz, mezzotint, printed in colours	1
513	Apotheosis of Louis XVI. and Family, by Bartolozzi, after W. Hamilton, printed in colours	1
514	Crossing the Burn, by and after R. Westall, printed in colours	1
515	The Tired Soldier, by C. Knight, after J. Opie, printed in colours	1
516	THE FORTUNE-TELLER, by C. Turner, after W. Owen, printed in colours	1
517	George III. and Queen Charlotte, by G. Dupont, after Gainsborough, coloured, the pair in one frame	1
518	Evening, or the Return from the Fair, by J. Yeatherd, after F. Wheatley, title and margins	1
519	The Opening of St. Katherine's Dock, 1828, by E. Duncan, after W. J. Huggins, printed in colours	1
520	Vauxhall Bridge, by and after R. Havell, The Queen returning from the House of Lords, and Arrival of Watermen at Brandenburg House, by Dubourg; and two sporting prints after Alken	5
521	Settling-day at Tattersall's, by Alken, after Pollard, printed in colours	1
522	Partridge-shooting and Pheasant-shooting, by Reeve, after S. Howitt, proofs, in colours	2
523	Le Moment de la Chasse, and Companion, by Duthe, after Huet, with titles and margins, printed in colours	2
524	Madame Celeste as Mirami, by Starling, Caricature portrait of Napoleon; Gerard Dow, and two other caricature portraits one loose	5
525	Lady and Child, in ornamental circle, printed in colours	1

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LONDON, COLCHESTER AND ETON.

1418
July 18
1878
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CATALOGUE
OF
Choice Modern Etchings

From the Collection of the late Rev. STOPFORD BROOKE,

And from other sources,

COMPRISING

FINE IMPRESSIONS FROM PLATES

BY

Sir F. SEYMOUR HADEN, J. M. WHISTLER,
C. MÉRYON, JAMES McBEY, D. Y. CAMERON,
Sir FRANK SHORT, A. LEGROS, F. BRANGWYN,
W. STRANG, M. BAUER, Sir CHARLES HOLROYD.

ALSO

AN ALBUM of EARLY DRAWINGS

By AUBREY BEARDSLEY.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. ; G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. 1

On THURSDAY, 18th of JULY, and Following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

1918

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- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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(SOLD BY ORDER OF THE EXECUTORS.)

FIRST DAY'S SALE

IN THE PORTFOLIO.

LOT

FRANCISCO GOYA.

- 1 Capriccio, *set of four aquatints, unsigned* 1

SIR F. SEYMOUR HADEN.

- 2 Thames Fisherman (Harrington 11), *third state, on India paper, unsigned* 1
3 Egham Lock (H. 16), *early impression of the second state, unsigned* 1
4 House of the Smith (H. 63), *first state, unsigned* 1
5 Hands Etching—O Laborum (H. 94), *first state, unsigned* 1
6 BREAKING UP OF THE AGAMEMNON (H. 145), *first state, unsigned* 1
7 Windmill Hill (H. 163), *first state, unsigned* 1

J. JACQUEMART.

- 8 Two Views of Paris, *on one mount; and Title to Eaux Fortes Modernes, all unsigned* 2

A. LEGROS.

- 9 La Geographe; Le Joueur de Viole; and Le Joueur de Contrebasse, *all unsigned* 3

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C. MÉRYON.

- | | | | |
|----|---|---|-------|
| 10 | La Tour de l'Horloge (Loys Delteil 28), <i>fourth state, unsigned</i> | 1 | Guilb |
| 11 | La Pompe de Notre Dame (L.D. 31), <i>ninth state, unsigned</i> | 1 | Guilb |
| 12 | Le Pont au Change (L.D. 34), <i>fifth state, unsigned</i> | 1 | Guilb |
| 13 | Passerelle du Pont au Change (L.D. 50), <i>fifth state, unsigned</i> | 1 | Guilb |
| 14 | Le Grand Chatelet (L.D. 52), <i>third state, unsigned</i> | 1 | Guilb |
| 15 | Nouvelle Calédonie (L.D. 67), <i>fifth state, unsigned</i> | 1 | Guilb |
| 16 | Casimir Le Conte (L.D. 77), <i>second state, unsigned</i> | 1 | Guilb |

J. McN. WHISTLER.

- | | | | |
|----|--|---|-------|
| 17 | La Rétameuse (W. 5), <i>unsigned</i> | 1 | Guilb |
| 18 | Street at Saverne (W. 11), <i>unsigned, slight hole in sky</i> | 1 | Guilb |
| 19 | Annie (W. 15), <i>second state, on India paper, unsigned</i> | 1 | Guilb |
| 20 | Title to the French Set (W. 20), <i>unsigned</i> | 1 | Guilb |
| 21 | A Little Boy—Seymour Haden, junr. (W. 22), <i>unsigned</i> | 1 | Guilb |
| 22 | Seymour (W. 23), <i>on old paper, unsigned</i> | 1 | Guilb |
| 23 | Bibi Valentin (W. 28), <i>unsigned</i> | 1 | Guilb |
| 24 | Reading in Bed (W. 29), <i>second state, unsigned</i> | 1 | Guilb |
| 25 | Greenwich Park (W. 33), <i>first state, rare, unsigned</i> | 1 | Guilb |
| 26 | Another impression, <i>second state, unsigned</i> | 1 | Guilb |
| 27 | Thames Warehouses (W. 35), <i>on India paper, unsigned</i> | 1 | Guilb |
| 28 | Westminster Bridge (W. 36), <i>second state, unsigned</i> | 1 | Guilb |
| 29 | Black Lion Wharf (W. 40), <i>on Japanese paper, unsigned</i> | 1 | Guilb |
| 30 | Vauxhall Bridge (W. 66), <i>unsigned</i> | 1 | Guilb |
| 31 | Millbank (W. 67), <i>first state, unsigned</i> | 1 | Guilb |
| 32 | The Punt (W. 68), <i>on India paper, unsigned</i> | 1 | Guilb |
| 33 | Portrait of Whistler, by Mortimer Menpes, <i>unsigned</i> ; and
Whistler with the White Lock, by T. R. Way,
<i>Lithographs</i> | 2 | Guilb |

FRANCE.

A. LEGROS.

- | | | | |
|----|--|---|-------|
| 34 | A Breton Peasant; and Cattarina Cornaro, by W. Unger,
after Markart, <i>both unsigned</i> | 2 | Guilb |
| 35 | Portrait of Sir E. J. Poynter, <i>unsigned</i> | 1 | Guilb |

C. MÉRYON.

- 36 San Francisco (Loys Delteil 73), *fourth state, unsigned*

1

7 10

VARIOUS PROPERTIES.

JAMES McBEY.

- 37 THE FORD

1

11

- 38 EL SOKO

1

3

- 39 APPROACH TO TETUAN

1

9

- 40 TETUAN

1

14 10

- 41 JEWISH QUARTER, TETUAN

11 10

All the above are signed in ink.

D. Y. CAMERON.

- 42 NITHSDALE

2 1

C. MÉRYON.

- 43 TOURELLE DE LA RUE DE LA TIXÉRANDERIE (D. 29), *second state, cut and laid down*

1

5

- 44 Ministère de la Marine (D. 45), *sixth state, laid down*; and Tourelle Rue de L'Ecole (D. 41), *tenth state, laid down*

2

2 10

- 45 Pompe Notre Dame (D. 31), *seventh state*; Presentation du Valère Maxime (D. 94), *third state*

2

5 5

- 46 Casimir Le Conte (D. 77), *second state, on vellum*; and Leopold Flameny, Lithograph of C. Méryon

2

3

A. DÜRER

- 47 The Entombment (B. 15); and Israel van Mecken--Le Lavement des Pieds (B. 10)

2

15 71

SIR FRANK SHORT, R.A., P.R.E.

- 48 An April Day in Kent, Lydd (S. 254); and Old Steaming Box at Lynn (S. 255)

2

3

- 49 Sketch of Polperro from Cliffs (S. 186), *scarce*; and Shipping at the Entrance of the Medway (No. 1) (S. 194), *scarce, only a few impressions taken*

2

4 4

- 50 Cottage with Harvesters (S. 275); A Lane in Arundel (S. 277) and Langston Mill (S. 282)

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6 10

J. McN. WHISTLER.

- | | | | | |
|----|----|--|---|-------------|
| 2 | 51 | Landscape, with the Horse (W. 46), <i>unsigned</i> | 1 | <i>Guin</i> |
| 12 | 52 | Street in Saverne (W. 11), <i>unsigned</i> | 1 | <i>Guin</i> |

HESTER FROOD.

- | | | | | |
|----|----|------------|---|-------------|
| 10 | 53 | A Hay Barn | 1 | <i>Guin</i> |
|----|----|------------|---|-------------|

H. HILLIER.

- | | | | | |
|----|----|---|---|-------------|
| 15 | 54 | Le Pont Neuf, Paris; and Landscape after Corot, by M. Lalanne | 2 | <i>Guin</i> |
|----|----|---|---|-------------|

SIR SEYMOUR HADEN.

- | | | | | |
|------|----|--|---|-------------|
| 8/10 | 55 | A Lancashire River (H. 215), <i>second state</i> | 1 | <i>Guin</i> |
| 6/10 | 56 | Horsley's Cottages (H. 101), <i>second state</i> | 1 | <i>Guin</i> |

SIR F. SHORT, R.A., P.R.E.

- | | | | | |
|-----|----|--|---|-------------|
| 15 | 57 | Old Timber at Wharfing, Walberswick (S. 124) | 1 | <i>Guin</i> |
| 1/1 | 58 | Gathering the Flock on Maxwellbank (S. 150) | 1 | <i>Guin</i> |

W. WYLLIE.

- | | | | | |
|------|----|-------------------|---|-------------|
| 1/8 | 59 | The Pool | 1 | <i>Guin</i> |
| 1/10 | 60 | Newcastle-on-Tyne | 1 | <i>Guin</i> |
| 1/5 | 61 | The Forth Bridge | 1 | <i>Guin</i> |
| 2/6 | 62 | Chatham | 1 | <i>Guin</i> |
| 1/8 | 63 | Gravesend | 1 | <i>Guin</i> |

W. STRANG.

- | | | | | |
|------|----|--------------------|---|-------------|
| 3/15 | 64 | Joseph Chamberlain | 1 | <i>Guin</i> |
|------|----|--------------------|---|-------------|

A. LEGROS.

- | | | | | |
|------|----|---|---|-------------|
| 1/10 | 65 | Le Joueur de Contrebasse, <i>unsigned</i> | 1 | <i>Guin</i> |
| 4/4 | 66 | Job; and Mother and Child, by J. Wheatley | 2 | <i>Guin</i> |

D. Y. CAMERON, A.R.A.

- | | | | | |
|----|----|--------------------|---|-------------|
| 10 | 67 | The Trews | 1 | <i>Guin</i> |
| 5 | 68 | The Symbol of Maut | 1 | <i>Guin</i> |

J. M. WHISTLER.

Lithographs.

69	Maunder's Fish Shop (W. 28)	1	2/9
70	Chelsea Rags (W. 22)	1	1/1
71	The Tyresmith (W. 27)	1	1/2

M. BAUER.

72	The Turkish Pasha	1	1/8
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SIR EDWARD BURNE JONES.

73	The Mirror of Venus, <i>signed</i>	1	1/4
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SIR FRANK SHORT, R.A., P.R.E.

74	St. Magnus Church, Billingsgate (S. 13), <i>scarce, early proof</i> ; and Sail Loft, Poole (S. 21), <i>rare</i>	2	3
75	Entrance to the Mersey from Waterloo Sands (S. 131); and The Rope-Walk, Spittal Bridge, Whitby (S. 142)	2	3
76	The Breaking-up of the "Great Eastern" (No. 1), (S. 120); and A Quiet Evening on the Ferry—over the Blyth (S. 122), <i>scarce</i>	2	3/1

FRANK BRANGWYN.

77	London Bridge, No. 3	2	10
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RICHARD TOOVEY.

78	Shelling Peas—Dieppe; and The Sweet Shop	2	2/2
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HEDLEY FITTON.

79	La Tour de la Horloge, Tours	4	15
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ALBANY HOWARTH.

80	The Salute from the Giudecca; and Ludford Bridge, <i>Aquatint</i> , by Alfred Hartley	2	4
81	The Countess of Mexborough	1	15
82	The Oddie Children, <i>printed in Colours</i>	2	10

Framed.

JOHN FINNIE.

- 83 Leafy Trees and Sparkling Brook; and The English River 2

SIR SEYMOUR HADEN, P.R.E.

- 84 Kidwelly Town (H. 24)

PERCIVAL GASKELL.

- 85 The Mouth of the Wye; and The Fishpond, Burleigh, Hants,
by R. F. J. Bush 2
- 86 CUPID UNVEILING VENUS, by A. Cardon, after F. Wheatley,
in Colours.

F. BRANGWYN.

- 87 A Cornfield, Montreuil (F.A. Cat. 104) 1
- 88 The Hay Cart (F.A. 97) 1
- 89 Book Plate (F.A. 86). *No copy of this is known to have ap-
peared in the saleroom*

E. LUMSDEN.

- 90 Mezies and Co.'s Wharf; and Jasmine Sellers; and Sword
Makers, *the two last unsigned* 3

J. M. WHISTLER.

- 91 Seymour Standing (W. 23) 1
- 92 Nursemaid and Child (W. 34), *second state* 1
- 93 The Music Room (W. 26), *second state* 1

D. Y. CAMERON.

- 94 PONTE DELLA TRINITA (R. 325), *third state* 1
- 95 Berwick-on-Tweed (R. 382) 1

E. BÉJOT.

- 96 Le Pont Marie.
- 97 Les Halles; and Cannes 2

SIR F. SHORT, R.A., P.R.E.

- 98 Solway Fishers (St. 151)—the Etching; and Hunstanton, *Lithograph* 2 3
 99 Shap Fells, *Mezzotint* (St. 232) 1 1

J. McBEY.

- 100 RICHBOROUGH CASTLE 1 17
 101 F. Lucas, after Constable: Old Sarum 2

EUGENE DELACROIX.

- 102 Five Etchings, as published in original paper wrappers, *unsigned* 5 3 10

G. EDELINCK.

- 103 Philip de Champaigne; and La Petite Nannette, by A. Le Grand, after Greuze 2 15 7 1

W. STRANG.

- 104 Joseph Chamberlain 1 2 10

SIR FRANK SHORT, R.A., P.R.E.

- 105 Polperro Harbour (S. 105); and Prisoners of War (S. 106) 2 2 2
 106 The Anglers' Bridge on the Wandle (S. 221); and Old Mill on the Wandle at Mitcham (S. 224), *scarce* 2 5
 107 "When the Weary Moon was on the Wane," Dort (S. 175), *proof on vellum, rare* 1 5

THE PROPERTY OF THE LATE JUDGE EVANS,
 of 2, Cambridge Terrace, W. 2.

Framed.

A. LEGROS.

- 108 Les Bucherons, the second of one hundred impressions, *unsigned* 1 7 10
 109 La Mort du Vagabond, *unsigned* 1 7 10
 110 Les Grands Arbres 1 11 10
 111 Forest Scene with setting sun, and pool in foreground, *fine* 1 10
 112 Another impression 1 10
 113 Head of a Man, three-quarter face 1 1
 114 Tête d'un Poète 1 6 4
 115 Head of an Old Man, side-face 1 3 10

W. SICKERT.

- 116 Noctes Ambrosianæ; and Old Hotel Royal, Dieppe, both
unsigned 2

C. H. SHANNON.

- 117 Summer (Ricketts 8), *lithograph printed in green* 1
118 Women Bathing in the Sea 1

J. M. WHISTLER.

- 119 Little Maunders (Wedmore Supplement 299), *unsigned* 1

J. M. WHISTLER.

(Lithographs.)

- 120 Limehouse (Way 4), *rare, unsigned* 1
121 The Broad Bridge (W. 8), *signature on back of frame* 1
122 Churchyard (W. 17), *unsigned* 1
123 Maunders's Fish Shop, Chelsea (W. 28), *unsigned* 1
124 Model Draping (W. 31), *unsigned* 1
125 The Steps, Luxembourg (W. 43), *butterfly in pencil* 1
126 Nursemaids (W. 48), *unsigned* 1
127 The Long Gallery, Louvre (W. 52), *unsigned* 1
128 The Forge, Passage du Dragon (W. 72), *unsigned* 1

Unframed.

F. BRANGWYN.

- 129 Scaffolding, S. Kensington (No. 49); and Fishmongers' Hall
(50) 2

F. BRACQUEMOND.

- 130 Portrait of Legros; Perth Bridge, by D. Y. Cameron, 2 im-
pressions, unsigned; and another 4

A. DELATRE.

- 131 Six Pointes-Seches, with title, *presented to Legros, and signed*
on cover 7

FRANCIS DODD.

- 132 At the Fireside 1

A. LEGROS.

- 133 Portrait of himself 1
- 134 Another impression, *unsigned* 1
- 135 Marteau de Porte; and Masque de Faune, *two impressions and a counter-proof, all unsigned* 4
- 136 Vase Circulaire; and Vase aux Masques, *three impressions, all unsigned* 4
- 137 The Wood Gatherers; and Petit Pecheur à la Ligne, *both unsigned* 2
- 138 Petit Pecheur à la Ligne; and Four Figures grouped round a lighted candle, *both unsigned* 2
- 139 Head of an Old Man with white beard; and another portrait, *both unsigned* 2
- 140 Six Etchings by Alphonse Legros, with an additional impression of The Peasant Women, *in wrapper, all unsigned* 7
- 141 Impressions from cancelled plates: Le Voyageur à l'Abri; Le Voyageur au Repos; and two impressions of Le Reveur 4

C. MÉRION.

- 142 Nouvelle Zelande: Pointe des Charbonniers, Akaroa (Loys Delteil 69); and Colonie Française (71), *both fifth state, unsigned* 2

C. F. DAUBIGNY.

- 143 A Landscape, *proof unsigned*; and three others 4

W. STRANG.

- 144 The Cottager's Family 1

J. M. WHISTLER (*Lithographs*).

- 145 The Winged Hat (W. 25), *unsigned* 1
- 146 The Long Gallery, Louvre (W. 52), *from The Studio, unsigned* 1
- 147 Little Evelyn (W. 110), *unsigned* 1

H. DAUMIER.

- 148 A Collection of Fifty Lithographic Caricatures of political interest, *all unsigned* 50

C. CONDER.

- 149 Eight Lithographs, in portfolio; and a lithographed card of invitation 9 *Don*

W. NICHOLSON.

- 150 Twelve Portraits, second series, woodcuts in colours, in portfolio, unsigned 12 *Don*
- 151 Characters of Romance, in portfolio, unsigned 16 *1 "*
- 152 An Alphabet, hand-coloured, by the artist 27 *Donna*

W. STRANG.

- 153 A Series of Thirty Etchings, illustrating subjects from Don Quixote. *This is one of the only three sets of thirty etchings struck before the plates were steeled, and is probably the only complete set of the three now in existence* 30 *Donna*

SECOND DAY'S SALE

MODERN ETCHINGS.

THE PROPERTY OF A GENTLEMAN.

R. ANSDELL.

LOT

- 154 A Stag standing listening; and a Group of Two Donkeys and a Foal; others by R. Brandard, J. H. Bradley, etc., sixteen on nine mounts, all unsigned 9

A. BALLIN.

- 155 Edward the Confessor's Chapel, Westminster Abbey; Palazzo Ca-d'oro, by O. H. Bacher; and others, unsigned, by F. Buhot, J. de Boisseau, Bracquemond, etc. 10

SIR H. HERKOMER.

- 156 The Blind Shepherd's Daughter; and others, unsigned, by Flameng, Edwin Edwards, Chattock, Jacquemart, etc. 10

SIR F. SEYMOUR HADEN.

- 157 A LANCASHIRE RIVER (Harrington 215), second state 1 5

A. LEGROS.

- 158 Aged Spaniard; and La Lecture de l'Office, both unsigned 2 10

M. LALANNE.

- 159 Garden Scene, with Paris in the distance; and another, proof, unsigned 3 3

H. LEYS.

- 160 Marguerite à l'Eglise, and two others; two portraits, by Le Rat, etc., all unsigned 7

L. MONZIES.

- 161 Portrait of Coquelin, after Vibert, artist's proof; and l'Amateur des Tableaux, unsigned 10 2

C. MÉRYON.

- 15- 162 L'Arche du Pont Notre Dame (Loys Delteil 25), *third state, unsigned* 1 *John*
- 25- 163 L'Abside de Notre Dame (L.D. 38), *fourth state, unsigned* 1 *John*
- 15- 164 Tourelle de la Rue de la Tixéranderie (L.D. 29), *second state, unsigned* 1
- 14 165 Le Petit Pont (L.D. 24), *fifth state, unsigned* 1 *John*
- 10 166 La Vache et l'Anon (L.D. 2), *first state, on India paper, unsigned* 1
- 2-10 167 Vue de l'Ancien Louvre du Côte de la Seine en 1651, from the picture by Zeeman, and for the Chalcography of the Louvre, *proof before any letters, unsigned, rare and undescribed, from the J. A. Rose collection* 1 *John*

SAMUEL PALMER.

- 1-18 168 The Rising Moon, *unsigned* 1 *John*

P. RAJON.

- 2 169 The Fighting Temeraire, after Turner; Le Pitre; and La Lecture de la Bible; others by J. Tayler, W. H. Urwick, W. Collins, etc., *all unsigned* 15 *John*

C. W. SHERBORN.

- 1-16 170 Head of a Cat; others, *mostly unsigned*, by Waltner, Verlat, Willenicky, Percy Thomas, Sir D. Wilkie, etc. 13 *John*

Unframed.

W. STRANG.

- 1 171 Portrait of Sir F. Seymour Haden (No. 16) 1 *John*
- 15- 172 Portrait of Joachim (108) 1
- 1-10 173 Portrait of Mrs. Thomson (74); and of C. Desclayes (33) 2

J. McN. WHISTLER.

- 1-1 174 Title to the French Set (Wedmore 20), *unsigned* 1 *John*
- 15- 175 Another impression of the same, *printed on the wrapper, unsigned* 1 *John*
- 10- 176 Reading by Lamplight (W. 25), *unsigned* 1 *John*
- 16 177 Westminster Bridge (W. 36), *second state, unsigned* 1 *John*

- 178 THE LIME BURNER (W. 44), *unsigned* 1 80
- 179 Paris: The Isle de la Cité (W. 55), *unsigned, rare* 1 92
- 180 OLD BATTERSEA BRIDGE (W. 141), *printed by Whistler, with butterfly signature* 1 11
- 181 The Adam and Eve, Old Chelsea (W. 144), *unsigned* 1 21
- 182 Another impression of the same, *unsigned* 1 15
- 183 Portrait of Sir Wm. Drake, F.S.A., seated reading, six impressions, together with the steeled copper plate 7 21
- 184 Copper plate of an etched portrait of Sir W. Drake 1 1 1
- 185 Picturesque Antiquities of the City of Exeter, by N. H. J. Baird, *unsigned* 14 1
- 186 Etched Thoughts by the Etching Club, *presentation copy*; and Songs and Ballads of Shakespeare, illustrated by the Etching Club 2 vols. 1 2
- 187 A Selection of Etchings by the Etching Club, *twelve etchings, by Seymour Haden, Samuel Palmer, etc.* 1 vol. 8
- 188 Works of Art in the Collections of England, drawn by Edouard Lievre, and engraved by Bracquemond, Courty, Flameng, etc. 1 vol. 6
- 189 The Green Vaults at Dresden, illustrations in chromo-lithography of the Choicest Works of Art in that Museum 1 vol. 15
- 190 Original Drawings by Rembrandt van Rijn, reproduced in phototype, 200 reproductions in four portfolios 4 35
- 191 Hampton Court Palace, by Arthur Robertsohn, with notes by E. Law, *ten etchings in a portfolio* 1 3

SIR F. SEYMOUR HADEN.

- 192 ETUDES À L'EAU FORTE. Twenty-five fine impressions, with the etching O Laborum and the four vignettes to the letterpress. All the impressions are on Japanese vellum, with the exception of Fulham and Kidwelly Castle; and O Laborum (Harrington 94) is trial proof (b), without the signature. The leaf preceding title bears the written inscription, "Exemplaire de Sir Wm. Drake, F.S.A., Seymour Haden." *Thick boarded green morocco gilt, lined borders, g.e., in a green morocco slip case* 1 240

PROPERTY OF A PRIVATE COLLECTOR.

Framed.

SIR FRANK SHORT, R.A., P.R.E.

12/10	193	WENSLEY-DALE (St. 98), <i>a fine and early proof from the collection of Mr. Francis Bliss</i>	1	Handwritten
12/10	194	Moonrise, Ramsgate (St. 252)	1	Handwritten
7/10	195	Nithsdale (St. 154); and Curfew, Rye (St. 75)	2	Handwritten
5/5	196	Peveril's Castle (St. 283); and A Slant of Light in Polperro Harbour (St. 228)	2	Handwritten
5/70	197	Stonehenge at Daybreak (St. 210)	1	Handwritten
	198	Coblenz, after Turner	1	Handwritten

FRANK BRANGWYN.

3/10	199	The Storm (F.A. 29)	1	Handwritten
2/5	200	London Bridge, No. 2	1	Handwritten
	201	Barges at Bruges (F.A. 60)	1	Handwritten

F. BURRIDGE.

3/5	202	Wisht Weather; and Bideford: Pride of N. Devon	2	Handwritten
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JEAN VYBOND.

1/1	203	Elizabeth de France, after P. P. Rubens, <i>remarque proof</i>	1	Handwritten
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DOROTHY WOLLAND.

6	204	View on Thames; and J. Jacquemond's Joyaux de Couranne (Pl. 14), <i>both in the portfolio</i>	2	Handwritten
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A. MATHEY.

2/5	205	Giovanna Tornabuoni, after Ghirlandaio, <i>remarque proof</i>	1	Handwritten
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D. Y. CAMERON.

32/1	206	The Chimera of Amiens (R. 415)	1	Handwritten
9/1	207	Aquamanile	1	Handwritten

F. FARRELL.

3/1	208	Sunset, Stirling Town; and The Castle under the Hill, by M. Osborne	2	Handwritten
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JAN POORTHENAAR.

- 210 Westminster Embankment; and Buildings Old and New, by
Lesley Mansfield 2

L. BUSIRE.

- 211 Mrs. Robinson, after G. Romney; and Pamela Rivers, by Miss
Gullaud, *both in colours* 2

ELLEN JOWETT.

- 212 The Stafford Children, *in colours* 1
213 Miss Lauzun, after Sir H. Raeburn, *in colours* 1
214 J. WATSON, AFTER RILEY, Dr. Richard Busby, of Westminster;
also Coloured Caricature of same subject 2
215 W. WARD, after A. Geddes, A.R.A.; Patrick Brydon, *proof*
before all letters 1

FROM THE COLLECTION OF THE
LATE REV. STOPFORD BROOKE.

E. CHARREYRE.

- 216 Copies of Rembrandt's larger Etchings, by E. Charreyre and
L. Flameng, *all unsigned* 9

WILLIAM HYDE.

- 217 The Goatherd; and another Mythological Subject, *mezzo-*
tints 2
218 The Windmill; and a Forest Scene, *mezzotints* 2

SIR CHARLES HOLROYD.

- 219 Venice from the Giudecca; and another 2
220 Langdale Pikes; and The Shoulder of Bowfell 2
221 Blackmell Pot; and another 2
222 Yews; and A Bridge 2

I. P. HESELTINE.

- 223 Title to thirteen Etchings from Nature, and eight plates from
the same, *all unsigned* 9

C. VARLEY.

- 224 Etchings of Boats and Shipping, *all unsigned* 1

A. LEGROS.

- 225 A Travers Champs 1
 226 L'Incendie 1
 227 La Communion; and Title to fifty Impressions of ten Etchings,
both unsigned 2
 228 Tête d'un Poète; and Les Pestiférés de Rome, *both un-*
signed 2
 229 Le Vieil Espagnol; and La Lecture de l'Office, *both*
unsigned 2
 230 Advertisement for R. Guerant; and another, *both unsigned* 2
 231 Portrait of A. Poulet-Malassis; and another, *both*
unsigned 2
 232 Le Moine à l'Orgue; and Le Mouton Retrouvé, *both*
unsigned 2

C. MERYON.

- 233 Tourelle de la Rue de la Tixeranderie (Loys Deteil 29), *second*
state, cut close, unsigned 1
 234 La Tour de l'Horloge (L.D. 28), *fourth state, unsigned* 1

SIR FRANK SHORT, R.A., P.R.E.

(*Mezzotints, after J. M. W. Turner.*)

- 235 Source of the Arveron (Strange 44), *first state, unsigned* 1
 236 Aesacus and Hesperie (S. 198), *second state* 1
 237 Macon (S. 199) 1
 238 Stork and Aqueduct (S. 201), *second state* 1
 239 Pan and Syrinx (S. 203) 1
 240 Kingston Bank (S. 205), *proof before letters, unsigned* 1
 241 Huntsmen (S. 208), *rare* 1
 242 Swiss Bridge, Mt. St. Gothard (S. 213), *proof before letters,*
unsigned 1
 243 Pan and Syrinx (S. 203), *etching* 1
 244 Kingston Bank (S. 205), *etching* 1
 245 Pastoral (S. 206), *etching* 1

VARIOUS PROPERTIES.

Framed.

FRANK BRANGWYN.

- 246 Outward Bound, *photogravure*; and The Wood Sawyers, by
W. Hole, after Millet 2 8

E. BUCKMAN.

- 247 Wrestling; a Rugby Scrimmage; and a Tug-of-war 3 5

CLOUGH BROMLEY.

- 248 The Willow Tryst; and another, by the same 2 10

E. BALLIN.

- 249 English Men-of-War, *two plates, both unsigned* 2 15

F. BUHOT.

- 250 Une Matinée d'Hiver; Buiten Singel, by T. Chauvel; Old
Noll, by Macbeth Raeburn, *all unsigned*; and another,
by C. Bromley 4 10

C. O. MURRAY.

- 251 Sons of the Brave; and three others, *all unsigned* 4 4

H. CARO-DELVAILLE.

- 252 La Femme aux Estampes, *lithograph, hand-tinted by the
artist* 1 14

M. BAUER.

- 253 Street Scene in Jerusalem. 10
254 Flight into Egypt. 8
255 A Grand Vizier, *unframed*. 5

SIR F. SEYMOUR HADEN.

- 256 Egham (H. 15). 10 10

D. Y. CAMERON.

- 256 Aquamanile. 8

I. SAINTON.

258 Silver point drawing, La Danseuse 1 *Gage*259 A Similar Subject, *watercolour* 1

T. M. ROOKE.

260 Morning, in the manner of Burne-Jones, 11 in. by 10½ in. 2

261 Night, 11 in. by 10½ in., *Companion picture to the last* 1

WATER COLOURS.

262 A. Seveine. Venice; and View in the Lakes, by Copley Fielding 2 *Guth*263 J. Walter West, R.W.S. Cambridgeshire Colts 1 *Guth*

264 W. Matthey Hale, R.W.S. St. Raphael's Church, Bristol 1

T. TAYLOR.

265 A Dutch Scene, with windmill, and two men in a boat fishing, 9 in. by 12 in.; and another, *oil paintings* 2

J. BENUVERIE.

266 1871. Farmyard Scene in Winter, 13 in. by 18 in. 1 *Photo*

AFTER TURNER.

267 Scene in Venice, 12 in. by 19 in. 1 *Photo*

ETCHINGS.

268 D. Law. Richmond Castle, *signed* 1 *Walt*269 J. Pennell. Le Puy, *Lithograph*; and Two Scenes in Holland, by Tholen 3 *Photo*270 R. Robertson. Westminster Abbey; an Italian Scene, by Mortimer Menpes; and another, *unsigned* 3 *Walt*

IN THE FOLIO.

271 Ian Strang. Place de Centre Morlaix; and Oliver Hall, Bolton Castle 2 *Photo*

272 E. Consueil. Little Benares; and La Passage du Dragon 2

- 273 H. Macbeth Raeburn. Cannon Street Bridge; and Over the Hills and Far Away 2
- 274 FRANCIS DODD. Charity School and Houses, Aldwych 1
- 275 A Parcel containing about fifty various etchings, mostly signed by Mortimer Menpes, J. C. Poortenaar, Bernard Eyre, T. D. Rhind, etc.; also Lithographs and etched views of Oxford Colleges, by J. Pennell A parcel 1
- 276 J. M. WHISTLER. La Rétameuse (W. 5) 1

ALPHONSE LEGROS.

- 277 L'Histoire du Bonhomme Misère avec six eaux-fortes. Londres: R. Guérant, 1877. No. 51 of sixty copies, on Whatman paper, with signatures of both Legros and Guérant. *The etchings are unsigned* 1

AUBREY BEARDSLEY.

- 278 An album containing 21 Early Drawings, by Aubrey Beardsley, commencing in the year 1890. *The sketches are in black and white and in colour and relate to various subjects, and include illustrations for Manon Lescaut, Tartarin, Madame Bovary, Le Cousin Pons, etc. They are reproduced in Marillier's Works of Aubrey Beardsley, published by John Lane; and are sold for the benefit of the late artist's family.*

SEYMOUR HADEN.

- 279 Dundrum River, *trial proof*; and The Two Asses, *second state* 2

CHARLES MERYON.

- 280 TOURELLE DE LA RUE DE LA TIXÉRANDERIE, *second state, fine* 1
- 281 EAUX FORTES SUR PARIS, by C. Meryon: Titre des Eaux Fortes sur Paris, 1852; Le Stryge, *eighth state*; Le Petit Pont, *fifth state*; L'Arche du Pont Nôtre Dame, *sixth state*; La Galerie Nôtre Dame, *fifth state*; La Tour de l'Horloge, *eighth state*; Tourelle de la Rue de la Tixéranderie, *third state*; Sainte Etienne Du Mont, *eighth state*; La Pompe Nôtre Dame, *between the eighth and ninth states; this impression bears the artist's name in full, but has the number 8 at bottom left corner*; Le Pont Neuf, *ninth state*; La Morgue, *sixth state*; L'Abside de Nôtre Dame de Paris, *seventh state*; and Le Pont du Change, *eleventh state*. *The above etchings are mounted in a folio volume, bound in blue morocco, gilt tooled borders*
- 282 J. M. Whistler: Free Trade Wharf (W. 134) 1
- 283 "Take a Ticket," by Phil May, *pencil drawing* 1

1 8	284	Le Pont Joubert, Poitiers, by Joseph Pennell, <i>pencil drawing</i>	1	<i>hand</i>
2 5	285	The Prodigal Son, by C. Jacques, <i>chalk drawing, framed</i>	1	<i>ready</i>
2 10	286	A Collection of Pencil Drawings, Portraits, Landscapes, Figures, etc., by William Hunt, <i>all signed, in a solander case</i>	36	"
4 2	287	Girl Seated under a Tree, signed G. Morland, 1792, <i>in red and black chalk, framed</i>	1	<i>Belth</i>
8 10	288	The Lady with the Necklace, by Augustus E. John	1	<i>Belth</i>
4 10	289	Un Marais Inondé; Le Berger, by A. Lepere	1	<i>hand</i>
1 10	290	Waterloo Bridge, by J. Pennell, <i>signed in pencil by the artist</i>	1	<i>hand</i>

£1901.7.6 Total

FINIS.

1818
July 23
20.11
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SOTHEBY, WILKINSON & HODGE,

34 & 35, NEW BOND STREET, W. (1)

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SECOND DAY	Tuesday,	23rd July	Lots 184 to 380
THIRD DAY	Wednesday,	24th July	Lots 381 to 540

1918.

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SHUNZAN, SHUNMAN, KITAO MASANOBU, SHARAKU, ENSHI,
SHIKŌ, UTAMARO, YEISHI, HOKUSAI, TOYOHARU, TOYOKUNI,
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PORTRAITS;**

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JAPANESE BOOKS, Etc.*

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F. H. Evans, Esq. of 32, Rosemont Road, Acton, W.

and other Owners.

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- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
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N.B.—*The dates of Artists in this Catalogue have been revised in accordance with the latest available information, including the recent decipherment of records on the Torii tombs.*

CATALOGUE

OF

JAPANESE COLOUR PRINTS.

FIRST DAY'S SALE.

The Property of Sir Daniel Hall, K.C.B.

of 7, Cork Street, W.

MASANOBU (Okumura), c. 1685—c. 1765.

LOT

1 *Godchild* Narihira on Suma Beach, viewing the scenery, attended by two ladies, one of whom stands before him holding his SUZURI-BAKO, and the other offering him poem slips; black and white; YOKO-YE; *unsigned*

12

2 *"* Two Lovers, she sitting under a cherry tree, he kneeling before her, embracing each other; black and white, coloured by hand; YOKO-YE; *unsigned*

5 5 -

3 *Legend* Rosei's Dream. Lying asleep, with his face behind a transparent fan, he sees himself being carried in a palanquin as a Minister of State, the dream being rendered in a gradation print in the upper right-hand corner: printed in BENI and yellow with a soft grey; *small size, almost square; sealed* OKUMURA MASANOBU

10 -

* * * From the Happer collection.

SUKENOBU (Nishikawa), 1677-1751.

4 *maid* A Lady of Yedo going visiting, attended by her maid, and a woman looking at them passing; a single page from a book printed in pink and green, YEHON CHITOSE NO HARU; *unsigned*

1 12 -

SHIGENAGA (Nishimura), 1696-1756.

5 *Ad: dan* A Calendar for 1750: DAIKOKU the God of Wealth causing money and other precious things to spring out of his sack by striking it with his magical mallet; with the long and

LOT 5—*continued*.

short months of the year accompanied by their zodiacal signs intermingled. The long months are 2, 5, 7, 9, 10 and 11; the short months, 1, 3, 4, 6, 8, 12; in pink and green, *with the date* KWANYEN 3, HORSE YEAR, *in a label*; HOSO-YE; *signed* NISHIMURA SHIGENAGA

KIYONOBU (Torii), 1664–1729.

- 2 15- 6 Three Actors, each under an umbrella, standing against a pale background of trees: Onoye Kikugorō before a cherry, *Harner* Sanogawa Ichimatsu before a willow, and Sanogawa Senzō before a maple; HOSO-YE; triptych, in pink and green; *signed* TORII KIJONOBU

* * * As this print shows Sanogawa Ichimatsu in a chequered pattern which he did not invent until 1741, and Onoye Kikugorō did not go to Yedo until 1757, in which year Sanogawa Senzō was acting at Ichimura-za, the print must be dated as about 1757, and therefore cannot be by the first Torii Kiyonobu.

KIYOMASU (Torii), 1706–1764.

- 2 15- *do-* 7 Morita Kanya II as a woman, in the Nunozarashi dance, waving a long strip of linen over his head, a water-wheel beside him, and a small farmer's cart led by a peasant in front; HOSO-YE, URUSHI-YE; *signed* TORII KIJOMASU

KIYOHIO (Torii), 1708–1766.

- 3 - - 8 Theatrical Duo: Segawa Kichiji as Matsu-wakamaru and Bandō Hikosaburō as Ume-wakamaru, both carrying bird-cages on branches of trees, printed in pink and green; HOSO-YE; *signed* TORII KIJOHIO

KIYOMITSU (Torii), 1735–1785.

- 3 - - 9 Rokujō Udaijin gazing at a waterfall, his sword-bearer squatting beside him; HOSO-YE, USUZURI, "in thin colours," yellow, pink and slatey blue without any black key-block; *signed* TORII KIJOMITSU

* * * Fine and rare. From the Wakai collection.

- 2 - - 10 New Year's Morning. A girl fetching the first water of the New Year from a well under a plum tree, and holding up her lantern to see the blossoms; printed in pink and blue; HOSO-YE; *signed* TORII KIJOMITSU

TORII SCHOOL.

- 1 - - 11 A Tiger and Bamboo, black and white, coloured by hand in red and yellow; HOSO-YE; *unsigned* *Ramchal*

TOYONOBU (Ishikawa), 1711-1785.

- 12 **Kumenosuke and O Ume**, two lovers of Romance, under an umbrella under a blossoming cherry tree, in pink and blue; HOSO-YE; *one of a triptych* AIGASA SAMBOKU TSUI, "Umbrella sharing"; signed ISHIKAWA TOYONOBU

2 / 5 -

HARUNOBU (Suzuki), d. 1770.

- 13 **A Tea-House Waitress as Ch'en Nan**, the Chinese Sage, evoking a dragon from a bowl as she sits on the ENGAWA of a house, with a fan beside her, her arms showing through the gauzy material of her dress; *large size, almost square, without text, unsigned. Some former owner has written on the side of the print "Ujimasa's daughter Yukihome"*

6 - -

- 14 **Sotōri-hime**, younger sister of the Empress Osaka no Ōnakatsuhime and reputed inventress of weaving, standing, watching a spider; *medium size, almost square, without text; signed HARUNOBU*

4 - -

- 15 **Selecting an Obi**: A young woman who has just come from her bath looking at an OBI being held up for her to see by her maid, kneeling beside a TSUTATE painted with cranes; *large size, almost square, without text; signed HARUNOBU*

7 - -

- 16 **An Artistic Challenge**: A Chinese official standing in the prow of a boat holding up a picture of grasses in the Kanō style, and a girl standing in the prow of another boat holding up a HASHIRAKAKE of the Ukiyo school; *medium size, almost square, with poem in the clouds; unsigned*

7 5 -

- 17 **Kumagaya no Naozane** challenging Taira no Atsumori on the sea-shore at the battle of Ichi no Tani; *medium size, almost square, without text; signed SUZUKI HARUNOBU*

8 - -

See Illustration. Plate I.

- 18 **Recovering a Football**: A youth standing outside the fencing of a garden, with hand raised, waiting for the young woman, who is standing on a ladder inside the fence, to return the football he has kicked over; a branch of blossoming cherry droops over the fence; *large size, almost square, without text; signed HARUNOBU*

10 - -

See Illustration. Plate I.

- 19 **A Girl with a Samisen**, a page from SEIRŌ BIJIN AWASE, published 1770; *unsigned*

1 / 5 -

- 20 **Hashirakake**: A Girl up a ladder about to break off a branch of a blossoming plum tree, and a man servant below looking into the water in a CHŌZU-BACHI; *signed HARUNOBU*

5 - -

KORYŪSAI (Isoda), 1720-c. 1782.

- 20 - - 21 Kiyohana of Kado Tama-ya, standing, fixing a hair-pin in her hair, and her two KAMURO standing behind her, all turned to the left; *full size, upright, without background, one of the series HINAGATA WAKANA NO HATSUMOYO, "First dyed designs for Spring grasses"; signed KORYŪSAI*

* * A fine print in fine state.

See Illustration. Plate I.

- 18 Blue 22 Two Oiran, one kneeling with a KOKYU, the other standing talking to her and fixing a hair-pin; a page from a book; *unsigned*

- 3 1/2 Welby 23 Two Young Girls and a Boy at autumn time in the country, *signed KORYŪSAI*; and A Girl playing with a dog, *unsigned*; both small colour prints (2)

- 2 - - Blue 24 Hashirakake: Hinatsuru of Tama-ya on promenade with her two KAMURO behind her, and the first cuckoo of Spring flying overhead; *signed KORYŪ*

- 5 - - Welby 25 Hashirakake: A Woman, partly wrapped in her YUKATA, seated on the window-sill of a bath-house, fanning herself, and a black and white dog before her scratching its neck with its hind leg; *signed KORYŪSAI*

- 2 - - Getting 26 Hashirakake: A Youth holding a hawk on his hand facing to the left, and in the background Fuji rising beyond clouds; one of a pair representing the three lucky things for dreams; *signed KORYŪSAI*

- 3 - - Clarke 27 Hashirakake: A Woman in a black SHIKAKE walking under an umbrella in snow, passing to the left, and overhead a blossoming plum tree; *signed KORYŪ*

MASUNOBU (Tanaka), worked c. 1754-1771.

- 5 1/2 - Welby 28 Hashirakake: A Youth holding the fan of an umpire standing on the right shoulder of Hotei, who is sitting beside his treasure bag; *signed MASUNOBU*

BUNCHŌ (Ippitsusai), worked c. 1764-1796.

- 3 1/2 - - 29 Osome and Hisamatsu, two lovers of Japanese story, at the angle of a house, he kneeling before her with a small boat in his hand to put into a wooden tub with water plants, and she standing beside him; *medium size, almost square; one of a series SUGATA HAKKEI, "Eight Celebrated Portraits"; signed IPPITSUSAI, sealed MORI*

- 5 - - 30 Ichikawa Yaozō II in male character in the play DŌJŌJI, standing by a bell hanging by a plum-tree; HOSO-YE; *signed IPPITSUSAI BUNCHŌ, sealed MORI*

SHUNSHŌ (Katsukawa), 1724-1792.

- 31 *Manaka* A Group of Actors arriving at the Theatre. On the left, on the landing place of a staircase, stands Ichikawa Monnosuke II in conversation with an actor, whose MON is not visible, and in the rear, clogs in hand, Iwai Hanshirō IV is looking down the stairs; *medium size, upright; signed SHUNSHŌ*

* * * A rare and fine print.

See Illustration. Plate I.

- 32 *Quest* Kō no Moronao and Lady Kawoyo: The Prime Councillor offering the Lady his love verses, and Wakanosuke looking on; Chūshingura, Act I; *medium size, almost square; signed SHUNSHŌ*

- 33 Ichikawa Ebizō II as Shibaraku; HOSO-YE; *signed SHUNSHŌ*

- 34 *Edo scene* Nakamura Sukegorō II as a man drawing a sword, standing in open country in a rain storm at night; black background; HOSO-YE; *signed SHUNSHŌ*

- 35 *Act* Segawa Kikunōjō II in female character as a Tennin wearing the feather robe, standing against a dadoed background; HOSO-YE; *signed SHUNSHŌ*

- 36 *Box* Iwai Hanshiro IV in female character in the Fox Dance in the play Kitsune Tadanobu; HOSO-YE; *signed KATSU SHUNSHŌ*

- 36A *Box* Ise Monogatari: Twenty-four illustrations to this story, mounted in an album, with descriptive text for each illustration written in German, *bound in half vellum*

SHUNKŌ (Katsukawa), worked c. 1765-1790.

- 37 *Manaki* Matsumoto Kōshirō IV in male character as Yoemon kneeling on the back of Iwai Hanshirō IV, as his wife Kazane, on the edge of a river, and about to slay her with a scythe, background a rain storm; HOSO-YE; *signed SHUNKŌ*

- 38 *Quest* Ichikawa Monnosuke II in male character, standing, his right hand on a sword resting on the ground, left hand holding a SAKÉ cup, against a dadoed background; HOSO-YE; *signed SHUNKŌ*

- 39 *Child* Ichikawa Monnosuke II in male character, standing on the edge of the sea-shore holding up in his left hand a KUGE'S cap; HOSO-YE; *signed SHUNKŌ*

SHUNJŌ (Katsukawa), worked c. 1780-1790.

- 40 *Box* Segawa Kikunōjō III as a woman, standing by the bank of an iris pool, under a willow; HOSO-YE; *signed SHUNJŌ*

SHUNTEI (Katsukawa), 1769-1820.

- 33- 41 Watonai or Kokusen-ya, riding on a Tiger and holding an open fan, on a blue wash background; *full size, upright*; *signed SHUNTEI*
Palthe

SHUNYEI (Katsukawa), 1767-1819.

- 210- 42 Chūshingura, Act XI. The Rōnin finding and dragging out the recreant Moronao; *small size, upright*; *signed SHUNYEI*
Getting

* * From the Hayashi and Happer collections.

- 0- 43 Hoso-ye Triptych: Night Scene by a bamboo grove, on the right Matsumoto Kōshirō IV as a man holding an infant, in the centre Nakamura Denkurō IV with drawn sword, as a man, attacking Osagawa Tsuneyo, as a woman, who is defending herself with a sword; *each sheet signed SHUNYEI*
Welby

See Illustration. Plate II.

- 5- 44 Hoso-ye Triptych: In front of the Tea-house FUKU-YA, on the right Ichikawa Monnosuke II as a man holding a poem, in the centre Ichikawa Monnosuke III as a woman putting a hair-pin in her hair; and on the left Ichikawa Komazō II as a man, in front of a dadoed background of bamboo; *each sheet signed SHUNYEI*
Zanemaka

- 25- 45 An Actor as a woman holding her hands to her bosom, bending a little forward and looking to the left, on a grey wash background; *medium size, upright*; *signed SHUNYEI*
Hann and Gardew

- 2- 46 Nakamura Noshio II as a woman, with a fillet of pink material round her head and hair down, standing, her crossed hands resting on a staff, on a grey wash background; *small size, upright*; *signed SHUNYEI*
Gardew Kato

- ~~25~~ 47 A Memorial Print of an Actor, whose name is not given, standing, in white clothes, on a yellow ground, with the KAIMYŌ: Senshoin Ryūsha Nichiyū Shinji, 19 day, 10 month, but no year; HOSO-YE; *signed SHUNYEI*
Welby Gardew

* * From the Hayashi collection.

- 25- Hashirakake: A Man holding a woman on his shoulder to reach a monkey, who is sitting on the bough of a tree above her, and making most of the opportunity; *signed SHUNYEI*
Welby

SHIGEMASA (Kitao), 1739-1819.

- 2- 49 Women winding Silk from cocoons, one of the illustrations from KAIKO YASHINAI GUSA, "The Raising of Silk Worms"; *signed KITAO SHIGEMASA*
Welby

MASANOBU (Kitao), 1761-1816.

- 50 "The Beauty of the East" (Yedo). A young woman passing to the right with her paper handkerchiefs in her right hand and another woman on her far side in conversation, without background; *one of a set* TŌZAI NAMBOKU BIJIN, "Beautiful Women of the East, West, South and North"; *full size, upright; unsigned*

* * Very fine and in splendid state.

See Illustration. Plate III.

- 51 A Lady disrobing for the Bath, standing on the edge of the ENGAWA outside the bath chamber, slipping her robes from her shoulders; *unsigned*

MASAYOSHI (Kitao), 1761-1824.

- 52 Sōshū Enoshima Fukei, Yui ga hama jibiki, "Fishing with a seine at Yui ga hama, and View of Enoshima, province of Sagami," *small size, oblong; signed* KITAO MASAYOSHI

KITAO SCHOOL.

- 53 Hashirakake: The Three Heroes of the later Han dynasty, Kwan Yu, Gentoku and Chōhi, who swore eternal friendship under a peach tree; *unsigned*

KIYONAGA (Torii), 1752-1813.

- 54 Senzan of Chōji-ya, with a SHINZŌ on her left, two KAMURO behind, and a female servant in the rear passing to the right under a cherry-tree, whose blossoms they are admiring; *full size, upright; signed* KIYONAGA

* * A beautiful composition in good state.

See Illustration. Plate III.

- 55 Kintoki seated with his big axe, telling his stories to the animals, and a bear before him with HYŌSHI-GI in his paws to beat out applause; *full size, upright; signed* KIYONAGA

- 56 Kintoki with his axe, his right foot planted on the back of a bear, who is squealing under the infliction; *a black and white proof of a print which does not appear to have been included in the set of Incidents in the life of Sakata no Kintoki; unsigned, and without publisher's marks*

- 57 A Theatre Chorus Singer, seated on his heels with fan closed laid before him; *medium size, almost square; signed* KIYONAGA

* * In fine state.

- 5-15- 58 Hashirakake : A Woman in a black ZUKIN drawing her clothes together as she walks along in a high wind under racemes of wistaria beside a pond ; *signed* KIYONAGA
Ficke
- 3 5- 59 Hashirakake : A Woman playing battledore and shuttlecock on New Year morning beside a KADO-MATSU ; *signed* KIYONAGA
Nelby
- 3 - 60 Hashirakake : Kanzan and Jittoku, an Ukiyo analogue, a youth with a broom reading a scroll which a girl has given him ; she with sleeve to her mouth, laughing ; *signed* KIYONAGA
Gettling

~~10- 60*~~ SHUNCHŌ (Katsukawa), *worked c. 1770-1790.*

- 2 10- 61 The Boy's Birthday Festival. A Mother standing on the edge of a house front showing her baby boy the toy swords set out for the festival, and another woman and a youth looking on ; *one of a set* FŪZOKU JŪ-NI KŌ, *this being for the 5th month ; signed* SHUNCHŌ
Reichel

- 5-15- 62 Interior of the Ladies' Apartments in a nobleman's YASHIKI. Triptych. A group of twelve ladies, young girls and servants disposed about the scene, one carrying in a dish of shell fish, another bearing branches of cherry-blossom for flower arrangement, others looking out on to a garden with a lake and flowering cherry trees, and at the corner of another block of buildings a man standing on the ENGAWA, looking across ; *full size, upright ; signed* SHUNCHŌ, *sealed* CHŪRIN
Haumer

SHUNZAN (Katsukawa), *worked c. 1776-1800.*

- 2 15- 63 Seta no Sekishō, "Sunset at Seta." Three Children behind a screen, with a view of a bridge, one holding the figure of an archer who shot Kiso no Yoshinaka near this place, and two children outside the screen looking at the view ; *small size, almost square ; signed* SHUNZAN
No-

* * * Reproduced in the "Masters of Ukiyo-ye."

- 1 5- 63A Original Drawing for a Triptych : Scene in the grounds of Uyeno, on the right a party of four young women wearing the TSUNOKAKUSHI or "horn hiding" head-dresses for temple visiting followed by a female servant and a male porter, and preceded, on the centre sheet, by two female servants bearing SAKÉ gourds and a third talking to the others, all passing to the left, confronted on the left-hand sheet by a mother, a female servant carrying a baby-boy on her back and a boy holding up a toy TENGU for the child to see ; in the distance other visitors viewing a monument ; *in black and white ; each sheet signed* SHUNZAN
No-

SHUNMAN (Kubo), 1757-1820.

- 64 *regas kis* The Koromo Uchi Tama River : A Woman seated under a pine-tree fulling linen, another facing her, and two women standing, their clothes being blown by the wind ; *full size, upright ; one of a set of six, unsigned* 1 10 -
- * * * A late edition without the rain block, publisher's sign of TSUTA-YA.
- 65 *lumer* Saiku Hajime : A young Woman seated at the end of a long board on which a workman is about to commence his "first work of the New Year," and a boy looking over a picture book ; YOKO-YE ; *an illustration from a book of poems ; signed SHŌZADŌ KUBO SHUNMAN* 1 5 -
- 66 *ds den* Viewing Plum Blossom : Murasaki Shikibu and another Court lady being poled along in a boat, passing under the bough of a plum-tree beside a river ; YOKO-YE ; *an illustration from a book of poems ; signed SHŌZADŌ KUBO SHUNMAN* 1 10 -
- 66A *elvy* A Long Surimono : Scene in the Kitchen of a Yoshiwara-house on New Year's Day, a party of strolling performers, one as Inari dancing, two others playing a flute and drums, and a third collecting cash on a WARAJI or straw sandal, for the entertainment of a lot of women and KAMURO collected around the ovens ; *unsigned but sealed SHUNMAN* 2 10 -
- 67 *ds den* A Long Surimono : A Party of Ladies and Gentlemen in the upper room of a tea-house overlooking part of the City and Bay of Yedo ; *unsigned, but sealed SHUNMAN* 1 2 -

SŪKEI (Tsutsumi), c. 1800.

- 68 *ds den* Peasants planting Rice in a flooded field, another field planted and strings stretched for frightening off birds, and Fuji in the background ; YOKO-YE ; *signed SŪKEI* 2 - -

SEKKYŌ (Sawa), c. 1790.

- 69 *best* View of the Nihon Bridge from the Fish Market ; *full size, oblong ; with an ornamental border ; signed SEKKYŌ* 1 - -
- 70 *uke* A Tiger and Bamboo in graded black and white ; *medium size, upright ; signed SEKKYŌ ; one corner damaged* 5 -

SHARAKU (Tōshūsai), worked c. 1790-1795.

- 71 *unee* Sawamura Sōjūrō III in male character as Yenya Hangwan in the Chūshingura, bust portrait, holding an open folding fan, on a silver ground ; *full size, upright ; signed TŌSHŪSAI SHARAKU* 13 10 -

ENSHI (Angyusai), c. 1780.

- 5 - - 72 Scene on the Upper Floor of a Tea-house overlooking the Sumida river, a man and a girl in conversation, a woman seated beside the girl and another girl in the rear; on the river a pleasure boat approaching and a small boat with a performing monkey on the prow; *one sheet of a triptych, full size, upright; signed ENSHI*

UTAMARO (Kitagawa), 1754-1806.

- 3 15 - 73 Yedo no Hana Magaki no Asagao, "Flowers of Yedo. The Morning Glory on the Fence." Otogawa Tanosuke as Suke-roku holding an umbrella and talking to a sleepy seller of white SAKÉ who is resting his arms on the yoke for carrying his tubs; *medium size, upright; one of a set SEIRO NIWAKA; signed UTAMARO*
- 3 - 74 Sankatsu of Mino-ya and Hanshichi, half-length and bust figures of two lovers, Sankatsu with linked fingers looking downwards, distressed, and he with a pipe beside her; *full size, upright; one of a series JITSU KIOI IRO-NO-MINA KAMI, "True Rivals in the course of love"; signed UTAMARO*
- 5 5 - 75 Cutting Tōfu, a food made of bean curd: A half-length Figure of a Woman standing cutting up a cake into slices, and the bust of another woman talking to her; *full size, upright; one of a series FUJIN TEWAZA JŪ-NI KŌ, "Twelve Forms of Women's Handiwork"; signed UTAMARO*
- 3 10 - 76 Kodomozuki, "A Lover of Children": Half-length Figure of a Woman with a baby-boy on her back holding a fan in his hand, her cheek against his; *full size, upright; one of a set TŌSEI KŌBUTSU HAKKEI, "Eight things one is fond of in the present age"; signed UTAMARO*
- 2 15 - 77 Leaving the Ryō-Daishi Temple. Three Young Women in a line, a SAMURAI waving a fan, and a boy servant, all in high spirits, passing down a hill-side into a valley filled with mist; *medium size, upright; one of a set YEDO HAKKEI, this being for "The Evening Bell at Uyeno"; signed UTAMARO*
- 4 5 - 78 Hagi no Tama-gawa: A Young Lady standing holding a branch of HAGI or Lespedeza while her maid stoops to pluck more from a bush and another woman behind; *medium size, upright; one of a set FŪRYŪ MU TAMA-GAWA; signed UTAMARO*
- 6 - - 79 Cherry-blossom Festival in Naka-no-chō, Yoshiwara quarter. Triptych. On the right, Nabiki of Waka-matsuya with two companions and her two KAMURO in a group looking to the left; in the centre, Yoshino of Waka-matsuya seated outside the house, another OIRAN in the rear, and

LOT 79—*continued.*

one by her side, and her two KAMURO in front, looking to the left where Kasugano of Ōgi-ya is coming along with a page boy and a KAMURO beside her and two SHINZŌ in the rear; *full size, upright; signed UTAMARO*

- 80 **Morning in a Yoshiwara-house.** Triptych. On the right, under a mosquito curtain, a man lying on his stomach smoking and talking to a woman outside the netting, and another woman standing by a screen; in the centre, a man servant making SHAGAMI and awaiting orders, a woman squatting with her arm across the servant's back, another woman leaning against a HASHIRA, holding a mirror and pencilling her eyebrows, and another partly hidden by the HASHIRA; on the left, a group of three women, two of whom are saying SAYONARA to two men disappearing down the staircase; across the background of the left and centre sheets is the barred window with a view out on to the canal; *full size, upright; signed UTAMARO*

See Illustration. Plate IV.

- 81 **Shiokumi:** A group of three women in straw skirts with pails slung from poles on their shoulders, drawing salt water for making brine, on the sea coast; *full size, upright; one sheet of a triptych; signed UTAMARO*

- 82 **Ikkoku no Hana,** "Flower of one State," *i.e.* a Mistress. Bust portrait of a woman three-quarters facing to the left, with one hand up on her front hair, and the other holding the end of a scarf; *medium size, upright; one of a series YEDO NO SONO HANA AWASE, "Flowers of the Yedo Gardens Compared"; signed UTAMARO*

- 83 **Shizuka of Tama-ya.** Half-length portrait facing to the left with her hands grasping the collar of her underclothes; without background; *medium size, upright; signed UTAMARO*

- 84 **Hinatsuru of Kakuzetsu-ro** in the ROKA attitude, looking along a corridor, bust portrait, with hair showing through her tortoiseshell comb, holding a roll of paper handkerchiefs; on a mica ground; *full size, upright; signed UTAMARO*

- 85 **Hitomoto of Daimonji-ya,** a large head bust portrait of the lady looking to the left; on a wash background; *full size, upright; signed UTAMARO*

- 86 **Hashirakake of Special Size:** A youth standing on the back of a porter and tying a poem slip on to a cherry-tree in blossom, and a lady visitor to a temple standing by looking on; *signed UTAMARO*

* * * One of a set which the publisher Gempachi Yuwatoya invited the rival artists Utamaro and Toyokuni to design.

See Illustration. Plate VI.

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- 15 - - 87. Nazorae Hakkei, "An Imitation of Eight Celebrated Views," this being for the Peony, indicated by a flower in a small panel at the top. A woman with a pot of flowering convolvulus in her hand just leaving a shop where a child has bought a fan and is holding it out as a lantern, similar to that held by an elder brother; *medium size, upright; signed UTAMARO*

* * This set is not recorded by Kurth.

- 9 - - 88 Mitsuma of Hyōgo-ya seated in front of a white hutch holding a white hare with black spots in her lap, and another woman in a black robe standing by a vase filled with chrysanthemums and glasses, looking down at her; on a yellow ground; *full size, upright; one of a set SEIRŌ SETTSU GEKKA, "Snow, Moon and Flower of the Tea-houses," this being for Snow, the items of the set differentiated by colours; signed UTAMARO*

See Illustration. Plate III.

- 5 10 - - 89 Hinatsuru of Chōji-ya on parade passing to the right with her KAMURO on each side; without background; *full size, upright; signed UTAMARO*

- 12 - - 90 The Hour of the Dog, 7 to 9 p.m. A woman seated on a mat halting in the writing of a letter to whisper to her KAMURO who is kneeling behind her; on a gold splashed ground; *full size, upright; one of a set SEIRŌ JŪ-NI TOKI TSUZUKI, "Twelve hours in the Tea-houses. A Series"; signed UTAMARO*

* * First Edition.

- 12 - - 91 Kisegawa of Matsuba-ya, large head bust portrait, looking to the right, holding a fan bearing a morning glory, without background, the lady's name given in a rebus inset in a circle: Pine Needles = MATSU, Arrow = YA, also House; Tobacco Pipe = KISERU, shortened into KISE, River = GAWA, therefore Kisegawa of the House of the Pine; *full size, upright; one of a series GONIN BIJIN AIKYŌ KISOI, "A Competition of Five Lovely and Beautiful Women"; signed SHŌMEI (the genuine) UTAMARO*

See Illustration. Plate III.

- 2 - - 92 Azuma Meisho: Half-length figures of three women each holding up a cake bag, the centre one inscribed ON HIGU-WASHI, "dry-cake," the one on the left O CHA KWASHI, "Tea-cake," the one on the right MEIBUTSU OMIYAGI, "A Souvenir of the famous productions of Yedo"; *full size, upright; signed UTAMARO*

- 2 5 - - 93 Suzume-sashi: A male "sparrow-catcher," standing, piping on his bamboo bird-call, and holding a long bamboo rod, the birds flitting overhead, a composition strongly reminiscent of Hokusai; *large size, HOSO-YE; signed UTAMARO*

See Illustration. Plate V.

- 94 **Catching Fire-flies by Night**: Two women with fans, and a girl holding an insect cage, in the fields under a tree; *full size, upright; one sheet of a triptych; signed UTAMARO*
Welby 9 - -
- 95 **Hawking**: Two men standing beside a stream each holding a hawk on his hand, Fuji in the distance, and Egg Plants growing in a field on the left; *full size, oblong; signed UTAMARO*
Blue 2 5 -
- See Illustration. Plate*
- 96 **Love Distressed**: A Woman comforting a Man who kneels with bowed head and somewhat limp, in front of a screen round which the draught is driving the flame of a candle standing before them; *full size, upright; signed UTAMARO*
Tack 2 - -
- 97 **O Ume and Kumenosuke**: Two Lovers, with UCHIKISE head coverings, Kumenosuke holding an open umbrella; HOSO-YE; *signed UTAMARO*
Blue 3 5 -
- * * * From the Hayashi collection.
- 98 **The Awabi-shell Divers of Ise**. Triptych. A modern reprint of Utamaro's most famous triptych
Welby 2 10 -
- 99 **Hashirakake of special size**: Yama Uba standing, leaning over the infant Kintoki, who is trying to climb up her dress to reach two fruits of the burdock which she is holding; *signed UTAMARO*
Gamer 1 15 -

The following Lots are double-page illustrations from YEHON SHIKI NO HANA, "Picture Book of Flowers of the Four Seasons," published Yedo, 1801; in colours.

- 100 **The Thunder Storm**: Two Women under a mosquito curtain which a third woman is fastening up, a frightened child clinging to her skirt, and a man putting up the shutters of the house.—**Women crossing a Bridge**: A Group of Eight Women in TSUNOKAKUSHI head dresses with three blue umbrellas, on their way to a temple, a porter in the rear; in front of the bridge the sail of a junk (2)
Do 15 -
- 101 **A Rain Storm**: Two Women in black ZUKIN under umbrellas following a page-boy under a half closed umbrella carrying a lantern, passing to the left against a driving rain.—**The Chrysanthemum Show**: Two young Ladies looking at an enclosed space filled with the flowers, and a young man and older woman helping an old and infirm man along towards the enclosure (2)
Do 2 5 -
- 102 **The Frozen Dipper**: Two Women on the engawa of a house, one of them trying to loosen the dipper frozen in the CHÔZUBACHI beside a pine tree covered in snow.—**New Year Amusements**: A young Lady playing with battledore and shuttlecock, a woman looking on, and a girl playing bouncing ball on the ENGAWA of a house, where a child is resting her arms (2)
Do 15 -

- 3 5- 103 *Wright* **Boy's Birthday Festival**: A Woman standing holding a baby boy in her arms and the mother with bared bosom seated on the engawa, inside the house a boy prone on the floor with a fan, KUSUDAMA hanging in the house and MAWARIDŌRŌ by the window.—**Viewing Maples**: A young Lady, in a KAGO resting on the ground, talking to another woman outside a tea-house, and a third seated, with a pipe
- 15- 104 *Hamer* **A Snow Storm**: Two young Women, one with a book, warming themselves under a KOTATSU on which a cat is reclining, a third at the other side smoking, and looking round to see the whirling snow through the window opened by a fourth woman.—**Picking young Herbs** for NANAKUSA, the new year sickness preventive, two women with baskets, one picking, one smoking, and a boy picking (2)
- 2 5- 105 *Gilbert* **A Boating Party**: Two covered boats drawn up at a landing stage, a woman in one, a young lady stepping on board, and a girl handing in a covered dish of food.—**Moon Viewing** on the 15th of the 8th month, a lady seated on a balcony looking at the full moon, a woman with a samisen, drinking, and another seated smoking (2)
- 2 5- 106 *do-* **Manzai Dancers**: A Group of six Noble Ladies seated before a reed screen looking through at a Manzai dance, and a single lady standing beside the screen.—**Blind Man's Buff**: A Girl blindfolded groping about and a woman hiding behind an open umbrella; *the last is but a single page* (2)

UTAMARO II, 1806-1835.

- 1 5- 107 *Hamer* **Otowaya Suno Mama no Goke**, "A Widow very like Otowaya" (the pen-name of the actor Onoye Kikugorō III, who nearly always played ghosts); she is seated leaning on a HIBACHI; inset in the top corner is a portrait of the actor in female character on a fan; *full size, upright; signed* UTAMARO and dated Tiger 6=6th month, 1806
- 8 108 *Getting* **A Lady going to her Bath** in a loose robe, holding her face towel, and pausing by a screen to instruct her maid who holds one of her robes; *medium size, upright; signed* UTAMARO
- 5- 109 *Blake* **Hashirakake**: Umekawa and Chūbei, two lovers side by side under an umbrella, three-quarter length figures; *signed* UTAMARO

KIKUMARO (Kitagawa), worked c. 1789-1829.

- 1 - - 110 *Higginsbotham* **O Some and Hisamatsu**, the young lady standing behind her lover who is kneeling, with a bundle on his shoulder; *HOSO-YE; signed* KIKUMARO

HIDEMARO (Kitagawa), worked c. 1800-1850.

- 111 Taimen Fukuju Minato, "The Meeting in the Harbour of Fukuju": A Man standing waving an open fan and a woman kneeling drawing her SHIKAKE on to her shoulders, the ship of Good Fortune in the background; *medium size, upright; one of a series SEIRŌ NIWAKA; signed HIDEMARO*

1 10-

HISANOBU (Hyakusai), worked c. 1800.

- 112 Utanosuke of Matsuba-ya in a pale quaker colour robe going to the bath, and Ichikawa squatting before a shallow pan wringing out a towel; *medium size, upright; one of a set SEIRŌ, the Tea-houses, for the various hours, this being for the Snake Hour 9-11 a.m.; signed HYAKUSAI*

3 10-

See Illustration. Plate V.

SHIKŌ (Yeishōsai), worked c. 1773-1805.

- 113 Abe-Kawa Koshi no Zu, "Crossing the Abe River." Triptych. In the centre a lady in a KAGO carried on a RENDAI on the shoulders of six men, and on the other sheets ladies carried on the shoulders of men and a man carrying his clothes on his head, wading through the stream; *small size, upright; each sheet signed SHIKŌ* (3)

3 15-

- 114 Nenjū Risshun Karei Kotobuki, "Congratulations on the celebration of the Spring Play." Three New Year Dancers with fern-leaves in their hats beating a gong, brandishing a MISO pestle, and waving a fan, and a woman with a SAMISEN; *medium size, upright; one of a series SEIRŌ NIWAKA NI NO KAWARI, "Second performance of the Niwaka of the Tea-houses"; signed SHIKŌ*

5 5-

** From the Hayashi collection.

See Illustration. Plate V.

- 115 Urashima and Otohime. Triptych. In the centre Urashima kneeling pointing backwards, asking Otohime on the right for permission to return home, a maid standing beside him pointing in the same direction; beside the Dragon King's daughter stands another maid holding a tied box, and one behind her holds aloft a webbed fan; on the left hand sheet two of the princess's maids are kneeling and another standing; the submarine surroundings are indicated by huge spurs of coral, and waves curling overhead; *signed SHIKŌ*

1 15-

- 116 New Year's Day at a Daimyō's House: Three sheets of a triptych or a pentaptych (?), on one sheet a noble lady with four female attendants kneeling, and a man standing beside a series of open reed screens, looking to the left, where, on a second sheet, a MANZAI dancer with a drum is dancing beside another man with a fan, and various ladies are grouped

5 10-

LOT 116—*continued*.

about in the rear of the building; a third sheet has almost the same grouping in the rear, but the foreground is filled with a Wrestler of Daidozan seated before a cake stand stuffing his cheeks with dainties, and a lady sits on her heels looking at an inscribed sheet of paper laid out before her by a kneeling man servant, giving particulars as to the youthful Bungorō, his birth place, age 7 years, weight, dimensions, etc.; *full size, upright; signed CHŌKI* (3)

* * It is uncertain whether these sheets form part of a pentaptych, or one of the two left hand sheets is a re-cut form of the other, the foreground being altered.

YEISHI (Hosoda), c. 1746-1829.

- 5-1- 117 *Kuro* Ono no Komachi seated, reading the poem sent to her by the Emperor Yōzei, the Imperial messenger standing in the rear beside a lady, and a little girl attendant kneeling; on a yellow wash ground; *medium size, upright; signed YEISHI*
- 5- - 118 *Welby* Prince Genji at Suma, one sheet of a triptych: The Prince standing on the ENGAWA of a house overlooking the beach at Suma, his sword bearer behind him; in the foreground a lady holding a box standing beside another seated at a table with writing materials and books; *full size, upright; printed in grey and purple; signed YEISHI*
- 5-10- 119 *hananake* Komurasaki of Kado Tama-ya, a large bold figure seated reading a scroll on a pale yellow ground; *medium size, upright; one of a set SEIRŌ BJIN ROKKASEN, "Beautiful Women as the Six Flower Goddesses of the Tea-houses"; signed YEISHI*

See Illustration. Plate V.

- 5- - 120 *do* Two River Boats, the prow of one athwart the other, and two ladies in each conversing with each other, while a gentleman sits in the background of the one on the left; *two sheets of a triptych; full size, upright; signed YEISHI* (2)
- 5-15- 121 *Stein* Kyoku-sui-no-en, "The Feast of Zig-zag Water." Triptych. In the centre, a noble lady stands on the bank of a winding stream, down which two of her lady attendants are floating SAKÉ cups, and on the extreme left, a lady in a black KIMONO looks on; on the right-hand sheet, two female attendants are bringing along a flower arrangement of peach blossom in a rock on a stand; in the background, looped-up curtains with KIKU crests and peach blossom; *signed YEISHI*

YEISHŌ (Hosoda), worked c. 1790-1800.

- 25- 122 *Kato* Two Ladies and a female servant passing to the right in a sun-lit field under a maple branch; *large size, almost square; signed YEISHŌ*

- 123 A Woman outside a Bath-house, standing, wiping her face with the sleeve of her YUKATA ; TANJAKU form ; signed YEISHŌ

1 10

Welby

YEISUI (Hosada), c. 1800.

- 124 Tsukioka of Tama-ya, a large head bust portrait of the lady looking to the left, holding a SAKE cup which she is wiping, on a grey wash ground ; full size, upright ; signed ICHIRA-KUTEI YEISUI

4 10

Brittall

See Illustration. Plate VII.

YEIRI (Rekisentei), worked c. 1789-1810.

- 125 The Kinuta Tama River : A Woman seated outside a thatched cottage, leaning on a linen roller, holding a KINUTA or mallet for fulling linen ; small size, upright ; signed REKISENTEI YEIRI

1 -

Kato

SORIN (Rekisentei), c. 1800.

- 126 The Koromo Uchi Tama River : A Woman seated at a linen roller with the KINUTA beside her, and another woman behind her with her back against a tree looking up at the moon ; small size, upright ; signed REKISENTEI SORIN

18 -

Teels

KIYOMINE (Torii), 1788-1869.

- 127 Aisome of Kado Ebi-ya on parade at the new year, with a KAMURO at each side of her, and two SHINZŌ in the rear, passing to the right by a KADO-MATSU ; full size, upright ; signed KIYOMINE

1 10 -

etting

HOKUSAI (Katsushika), 1760-1849.

- 128 Segawa Kikunojo III as the Geisha Kashiku, standing within a doorway looking out on to a garden, holding her paper handkerchiefs ; HOSO-YE ; signed SHUNRŌ

1 10

Lauke

- 128A Hashirakake : A Tiger by a waterfall in yellow and a blueish grey ; signed KATSU SHUNRŌ

10 -

do -

- 129 Azuma and Yogorō, two celebrated Lovers seated on a window-sill, each with an arm round the other's neck ; a garden in snow beyond ; half block size ; signed KAKŌ

2 15 -

Wright

See Illustration. Plate VII.

- 130 Autumn Scene : A KUGE standing by the door of his country mansion with his court fan, apparently giving some order to a man who is lifting a bundle of brushwood, and two retainers making SHAGAMI by his side ; on the left is a

1 15 -

M -

Lot 130—*continued*.

lake with bush clover growing on the banks, and pines and red maples overhead; YOKO-YE; *signed* GWAKYŌ JIN HOKUSAI

* * A fine print and rare.

- 145- 131 Kiso, Amida no taki, "The Amida Fall, province of Kiso."
W. A. R. H. A fall flowing from a round gap in the rocks, said to resemble the head of Amida Buddha; on a rock to the left, three men are preparing to picnic; *full size, upright; one of the series*, SHOKOKU TAKIMEGURI, "Travelling around the Waterfalls of the Provinces;" *signed* ZEN HOKUSAI I-ITZU

* * A fine copy. First Edition.

FUGAKU SAN-JŪ-ROKKEI.

Part of the "Thirty-six Views of Fuji," signed ZEN HOKUSAI I-ITZU. *The numbers given are those of De Goncourt.*

- 3- 132 Koishikawa, Yuki no ashita, "A Snowy Morning at Koishikawa." A woman in a tea-house in the northern outskirts of Yedo pointing out Fuji to visitors, the landscape covered with snow. No. 5
Crittall

- 1510- 133 Yama shita Haku-u, "White Mountain under rain."
Black Lightning at the base of the mountain, daybreak illuminating the snow-clad peak, the lower part in darkness save for the flash, the clouds are curling white clusters. No. 9

* * First Edition.

- 5- 134 Jōshū, Ushibori, "Ushibori, province of Hitachi." Fuji seen across a misty bed of water reeds beyond a great junk moored in the foreground, out of which a man is emptying a pail of water. No. 12
Welby

* * A copy printed all in blues.

- 3- 135 Kōshū, Inume tōge, "Inume Pass, province of Kai." Fuji seen from the hillside, the base hidden by mists, the middle slopes brown merging into blue towards the top, flecked with snow, and a snowy crest; up the hill travellers and packhorses are climbing. No. 16
Do-

* * First Edition.

- 4- 136 Kōshū, Mishima tōge, "Mishima Pass, province of Kai." The mountain wreathed with curling cloud on its crest, like a dragon with a long tail. In the foreground a great tree, which three men with arms extended are trying to measure. No. 18
Kato

* * First Edition.

- 137 **Go-hyaku Rakan-ji Sazaidō**: Fuji from the balcony of the Temple of the Five Hundred Rakan at Yedo. Men and women leaning on the balustrade looking at the bright sunlight on the snowy peak seen beyond a grassy bank across a lake. No. 32

3 6 -

- 138 **Kōshū, Kajika-sawa**, "Kajika-sawa, province of Kai." A lone fisherman standing on a high jutting crag, hauling in the lines of his net, and a boy seated behind him holding another set of lines; Fuji almost enveloped in mist. No. 34

4 4 -

- 139 **Yetō Suruga-chō Mitsui Mise**, "Mitsui's Store, Suruga St., Yedo," where tilers are repairing the roof, Fuji seen between the buildings, and kites flying in the sky. No. 42.

2 - -

* * First edition.

- 140 **A Long Surimono**: Visitors to the temple at Mukō-jima standing on the bank of the Sumida river looking at the distant Fuji, to which the foremost of the party is pointing: *unsigned*

2 2 -

* * From the Wakai collection.

- 141 **Suwō Kintai Bashi**, "The Bridge of the Damask girdle province of Suwō." A bridge of five curved spans of wood on four stone piers, with wooden trestles at each end. Rain scene, with a mountain peak in the background; *full size, oblong, one of the set SHOKOKU MEIKYŌ KIRAN*, "Bridges of the various Provinces"; *signed ZEN HOKUSAI I-TZU*

3 - -

* * First edition.

- 142 **Sesshū Temma Bashi**, "Temma Bridge (Ōsaka) province of Settsu." Evening scene on the occasion of the Festival of Lanterns; on the further shore the lights from the houses scintillating on the water; *full size, oblong, one of the set SHOKOKU MEIKYŌ KIRAN*; *signed ZEN HOKUSAI I-TZU*

2 12 6

- 143 **Illustration of a Poem by Motoyoshi Shinnō**. View across the Bay of Ōsaka, on the shore two women with umbrellas are standing gazing across the bay as if looking for some one's approach, a porter beside them and behind them a coolie dragging at a laden ox, *no. 20 of the set HYAKUNIN ISSHU UBAGA ETOKI*, "The Hundred Poems Explained by the Nurse"; *signed ZEN HOKUSAI MANJI*

7 - -

* * First edition, from the numbered set of the Miller collection. A very fine copy.

SŌJI (Tawaraya), after 1799 SŌRI.

- 144 **A Ferry Boat on the Yodo River** conveying passengers across, with Yodo Castle on the far shore rising out of mist; *YOKO-YE*; *signed SŌRI*

1 15 -

TOYO HARU (Utagawa), 1733-1814.

1/10 - 145 The Eighth Month, two Views divided diagonally. At the top TSUKI-MI, "Moon Viewing," ladies in a house beside a table with offerings to the Moon God looking out at the moon in a black sky. Below HAGI, "Bush Clover," a girl standing behind a youth seated on an ENGAWA, who is about to fill his pipe, and the clover beside a stream; *medium size, almost square; by TOYO HARU, but the signature cut off*

2/2 - 146 Horai-san, the fabulous Elysian Mountain in the sea on the back of a MINOGAME or tortoise of long life, cranes flying overhead and a great red sun on the horizon; *full size, oblong; signed UTAGAWA TOYO HARU*

TOYOHIRO (Utagawa), 1765-1830.

1/4 - 147 Michinoki Kami, "Travelling Paper," or, a Road Book. Eleven Portraits of Comic Poets of Yedo, from a set of twenty-six, with poems; *small size, mounted on three sheets; unsigned* (3)

2/10 - 148 Viewing Plum Blossom: A Lady in a black KIMONO talking to a woman carrying a sword on her shoulder, who is turning round to listen, and another woman in the rear carrying a folding stool; in the background a wind screen under the blossoming plum trees; *one sheet of a triptych, full size, upright; signed TOYOHIRO*

2 - 149 A School of Archery, left hand sheet of a triptych. A Woman holding a baby boy on her shoulder, another woman behind her and a little girl at her far side, standing under blossoming cherry-trees looking on to a grassy plain, where mounted archers are shooting; *full size, upright; one of a series RYŌ-GWA JŪ-NI KŌ, by Toyohiro and Toyokuni, this being for the third month; signed TOYOHIRO*

3 - 150 Picking Persimmon, right hand sheet of a triptych. A Lady leading by the hand a little boy of noble family, and showing him a branch of the fruit held in her hand, another lady on their far side, and a third in the rear carrying his sword; *full size, upright; signed TOYOHIRO*

TOYOKUNI (Utagawa), 1769-1825.

151 Nishimura Yohachi, the publisher known as YEIJUDŌ. A Portrait showing him seated on a bed, in green and wine-coloured robes embroidered with the character JU, before an open book on a black lacquer stand ornamented with his

LOT 151—*continued*.

Kato

trade-mark, holding a closed fan; around the bed is a two-fold screen with a red sun, Fuji, a flying falcon, an egg plant laden with fruit, and the saying: ICHI FUJI, NI TAKA, IROYOSHI SAN NASUBI, "first Fuji, second a falcon, third a beautifully-coloured egg-plant fruit," alluding to the supposed luck attendant on dreaming of either of those things on the New Year Eve, in the order given. At the left-hand lower corner SHICHI-JŪ-ICHI OKINA, "Seventy-one years Old-man," YEIJUDŌ HIBINO (the latter his family name); *full size, upright; signed TOKOYUNI*

* * A rare print, probably intended for private circulation only.

4 - -

- 152 Hashirakake of Special Size: Sawamura Sōjurō IV seated in a boat drawn up at a landing-stage, on which a woman is standing holding a lantern which throws a light up into a dark sky. It is winter, and the actor is sheltering under a KOTATSU, on which is laid his pipe and tobacco pouch; *signed TOYOKUNI*

5 - 5 -

* * One of a set which the publisher Gompachi Yuwatoya invited the rival artists Utamaro and Toyokuni to design.

See Illustration. Plate VI.

- 153 Ki-no-e Ne Haru Kyōgen Kontan no Makura, "The Secret thoughts of the Pillow, a Spring Phantasy for the Rat Year"=1804. An Actor dreaming of his success in female character; HOSO-YE; *signed TOYOKUNI*

1 - 5 -

- 154 Segawa Rokō (Kikunōjō IV) as one of the Three Drinkers, quarrelsome, a woman holding a SAKÉ cup; HOSO-YE; *signed TOYOKUNI*

1 - 10 -

- 155 Hachi Katsugi, "Wearing Saucepans on the Head." A Woman walking with a staff, wearing a large round hat and a page boy following; inset an open book on a closed book with the story of the old-time custom; *half block size, printed in grey and yellow; signed TOYOKUNI*

1 - -

- 156 Iwai Hanshirō IV as a ZATO, a blind man walking under a blossoming cherry-tree with a green bundle on his shoulders; one of his seven quick-change characters; *full size, upright; signed TOYOKUNI*

15 -

- 157 Bandō Hikosaburō III standing on a landing-stage under an umbrella in a snow storm, helping a lady into a boat on the river; *full size, upright; signed TOYOKUNI*

1 - -

- 158 Bandō Mitsugorō II and Iwai Hanshiro IV, both in private attire, but the latter in female clothes, under an umbrella in a rain storm, on a grey wash ground; *full size, upright; signed TOYOKUNI*

2 - -

159 Ichimura Uzayemon XII in private attire, standing on a YATSU-BASHI over the water of an iris pool looking at the blossoms; *full size, upright; signed TOYOKUNI*

160 Ōgi-ya, the famous Yoshiwara House of the Fan. Triptych. On the right Takikawa seated before a table with a pencil and open book, and Hanōgi seated before a brazier and SAKÉ kettle; in the centre Takihome standing, a Shinzō behind her, and Takihashi seated on the other side of the brasier; on the left Hashidate just about to enter the house and a Shinzō looking backward to the left; across the central background a palisade and a circular window, through which plum trees are seen in blossom; *full size, upright; signed TOYOKUNI*

KUNISADA (Utagawa), 1785-1864.

161 Yaoi, "The Third Month." One of a set of The Five Festivals. Triptych. On the right two women standing at the edge of the river as the ferry boat just nearly touches the bank, bearing a woman seated and another standing, holding hands, another woman standing with the clarinet and hat of a KOMOSŌ, and another woman, seated, with a performing monkey on her back; in the centre distance the TORII and entrance to a temple in a spring landscape; *full size, upright; signed KUNISADA, changing to the second TOYOKUNI*

162 Chūka Yūsuzumi, "Cool of the Evening, Midsummer." Triptych. On the right Kawarasaki Gonjūrō (afterwards Danjūrō IX) holding a fan; in the centre Ichimura Uzayemon XIII holding a pipe; and on the left Iwai Kumesaburō (afterwards Hanshirō VIII) in female costume holding a fan; a dark sky, and many shadowy figures of people with lanterns are moving about in the middle distance; *full size, upright; signed TOYOKUNI and seal dated Hare 5=5th month, 1855*

KUNIYOSHI (Utagawa) 1797-1861.

163 Illustration of a Poem by Gon-Chūnagon Sadayori: A Fisherman removing his catch of fish from an AJIRO on the Uji river as the early morning mists are gradually lifting; the background printed without key blocks; *full size, upright; one of a set HYAKUNIN ISSHU; signed ICHİYŪSAI KUNIYOSHI*

See Illustration. Plate VII.

164 Nichiren Praying for Rain at Ryōzengasaki, Kamakura, after a long drought in 1271; the priest standing on a ledge

LOT 164—*continued.*

of rock by the sea under an umbrella; *full size, oblong; one of a set KŌSŌ GO ICHIDAI RYAKU ZU*, "An abridged Biography of Kōsō, Illustrated"; *signed* ICHİYŪSAI KUNIYOSHI

3 10 -

165 **Sakata Kaidōmaru**, or Kintoki struggling with a carp in the waterfall of the Ashigara mountains; *full size, upright; signed* ICHİYŪSAI KUNIYOSHI

2 - -

166 **The Rōnin Crossing the Bridge.** Triptych. Snow Scene, the Rōnin challenged by the Watch in full front of a high curved bridge; *full size, upright; signed* ICHİYŪSAI KUNIYOSHI

16 -

KUNIMASA I (Utagawa), 1722-1810.

167 **Half-length Portrait of an Actor** baring his arm, on a black ground; *medium size, upright; signed* KUNIMASA

2 10 -

KUNIHIRO (Utagawa), c. 1825.

168 **Nakamura Shikwan II** as Shibazuki, in one of a series of twelve plays for the twelve months, this being for the 9th month; *crêpe paper; signed* KUNIHIRO

2 -

ŌSAKA SCHOOL.

169 **Nakamura Noshio II** in female character as an OIRAN, standing holding a pipe and TOBAKO-BON, HOSO-YE; *unsigned*

18 -

* * This print has been said to be by Yochida Rankō, an Ōsaka artist, and signed RANKŌ, but the Rankō on the print is the HAIMYŌ of the actor represented.

See Illustration. Plate VII.

YEIZAN (Kikugawa), worked c. 1800-1829.

170 **A Woman and Child**, the woman, in a black OBI, with hands behind her back, holding in her mouth a fan with a portrait of an actor on it, looking down at a boy carrying a dog; *without background; full size, upright; signed* KIKUGAWA YEIZAN

1 - -

YEISEN (Keisai), 1789-1848.

171 **Rain Scene**, with a number of persons under umbrellas climbing up steps cut in a hill side; *a long narrow horizontal print; signed* KEISAI YEISEN

5 -

172 **Kakemono-ye**: A Carp ascending a waterfall; *signed* KEISAI; *sealed* YEISEN

4 - -

HIROSHIGE (Ichiyūsai), 1796-1858.

- 110 - 173 Seirō Hanami, "Flower Viewing of the Tea-houses." A procession of Yoshiwara women and attendants winding round Asuka-yama at the cherry blossom season, a fan leaf, printed in blue; *signed* HIROSHIGE
Blake
- 276 - 174 Susaki, Hatsu hinode, "New Year Sunrise, Susaki." Snow scene on a broken piece of land almost an island, deemed the best point of view of the rising sun at this period of the year, the landscape all in green; *full size, oblong*; one of the first set of TŌTŌ MEISHO; *signed* ICHİYŪSAI HIROSHIGE
Anna
*** First edition.
- 210 - 175 Tsuten Kyō no Kōfū, "Red Maples of Tsuten Bridge." A gorge, spanned by a covered wooden bridge, flaming maples on either bank, and the fallen leaves on the stream, with groups of people picnicing on the near bank; *full size, oblong*; one of the KYŌTO MEISHO set; *signed* HIROSHIGE
Yanama
*** First edition.
- 2 - 176 Yase no Sato, "Village of Yase." A path through fields in the bright hues of spring, and three women coming along with loads on their heads, one carrying a ladder; *full size, oblong*; one of the KYŌTO MEISHO set; *signed* HIROSHIGE
do
*** First edition.
- 115 - 177 Gion-sha Setchū, "Snow at Gion Temple." View just outside the Torii and railings, two women coming out under umbrellas recognising a third about to go in; *full size, oblong*; one of the KYŌTO MEISHO set; *signed* HIROSHIGE
Anna
- 110 - 178 Tadasu Kawara no Yudachi, "Thunderstorm at the river bed Tadasu." A cluster of tea houses by the river side caught in a thunderstorm, with heavy pelting rain, two people crossing a plank bridge in the foreground; *full size, oblong*; one of the KYŌTO MEISHO set; *signed* HIROSHIGE
Yanama
- 1010 - 179 Asuka-yama Bosetsu, "Evening Snow, Asuka Hill." The celebrated place for viewing cherry trees in blossom, now the old trees are covered up in fleecy white, and peasants are ankle deep, one of them leading a horse; the great flakes that are falling are black, the result of decomposition of the pigment used in printing; *full size, oblong*; one of the YEDO KINKŌ HAKKEI set; *signed* HIROSHIGE
Calton
*** First edition.
- See Illustration. Plate VIII.
- 5 - 180 Koidzumi, Yoru Ame, "Night Rain, Koidzumi." A Landscape partly veiled in mist, with a few yellow straw stacks in a field, and two peasants being buffeted by the storm on a road to the right; *full size, oblong*; *signed* HIROSHIGE
Boyer
*** This is a modern reproduction of a print in the KANAZAWA HAKKEI set, without the title.

- 181 *beloy* Ishiyama, Akitsuki, "Autumn Moon, Ishiyama." A high, rocky and wooded cliff on the left, with the upper part of Ishiyama temple rising above the trees, and across the lake Seta bridge in the distance in a silvery mist; *full size, oblong*; one of the ŌMI HAKKEI set; signed HIROSHIGE 3 10 -
- 182 *Atkin* Karasaki, Yoru Ame, "Night Rain, Karasaki." A huge spreading Pine Tree in a downpour; *full size, oblong*; one of the ŌMI HAKKEI set; signed HIROSHIGE 4 10 -
- 183 *ate* Karasaki, Yoru Ame, another copy, printed all in blue 1 10 -



SECOND DAY'S SALE.

The Property of Sir Daniel Hall, K.C.B.—*continued.*

HIROSHIGE—*continued.*

The following are from "THE TŌKAIDŌ" Set.

- | LOT | |
|--------|--|
| 1 17 - | 184 Ōiso: <i>First state with the rain block</i> ; No. 9 |
| 1 18 - | 185 Odawara: <i>First state of the block and a good copy</i> ; No. 10 |
| α 15 - | 186 Mishima: <i>First state and colouring</i> ; No. 12 |
| 1 10 - | 187 Yoshiwara: <i>First state and a good sharp copy</i> ; No. 15 |
| 1 13 - | 188 Kanaya: <i>only state, but a good copy</i> ; No. 25 |
| 10 | 189 Nissaka: <i>only state, but original colouring</i> ; No. 26 |
| 12 | 190 Mitsuki: <i>only state</i> ; No. 29 |
| 4 | 191 Maizaka: <i>only state, but rich colouring</i> ; No. 31 |
| 12 | 192 Shirasuka: <i>only state, but a good copy</i> ; No. 33 |
| 1 | 193 Kameyama: <i>only state</i> ; No. 47 |
| 1 13 - | 194 Tsuchi-yama: <i>First state and original colouring</i> ; No. 50 |
| 16 | 195 Kyōto: <i>only state</i> ; No. 55 |
| 3 15 | 196 Asakusa Kinryūsan. Rain Scene; <i>one of the panel TŌTO MEISHO set published by FUJI-HIKO</i> ; signed HIROSHIGE |
| 7 5 - | 197 Asakusa Kinryūsan. Another Rain Scene, with people crossing on the ferry-boat; <i>one of the panel YEDO MEISHO set published by JAKU-KYU</i> ; signed HIROSHIGE, and dated Rat 3 = 3rd month, 1852 |
| 1 15 - | 198 A Rain Scene <i>from a panel set without a title</i> . A woman under a half-closed umbrella passing forward up a path towards three straw stacks; <i>no publisher's mark</i> ; signed HIROSHIGE |
| 2 14 - | 199 Suwara. Rain Scene, with a tea-house beside the road. No. 40 of the KISOKAIDŌ set; signed HIROSHIGE |
| 1 5 - | 200 Mitono with people walking through a field of Suzuki grass. No. 42 of the KISOKAIDŌ set; signed HIROSHIGE |
| 15 - | 201 Akasaka and three travellers crossing a bridge on the right foreground, one with a green cloak. No. 57 of the KISO-KAIDŌ set; signed HIROSHIGE |

* * * A good, bright copy.

- 202 **Tarui**, Rain Scene, print shops on each side of the road. *No. 58 of the KISOKAIDŌ set; signed HIROSHIGE* 2 - -
- 203 **The Rōnin crossing the Bridge**, Snow Scene, with a boat waiting at the near end of the bridge; *the eleventh sheet of the CHŪSHINGURA set; signed HIROSHIGE* 2 2 -
* * First Edition.
- 204 **Susaki, Hatsu hinode**, "New Year's Sunrise, Susaki"; *one of the Yamadaya YEDO MEISHO figure set; signed HIROSHIGE, and seal dated Ōx 8 = 8th month, 1853* 1 10 -
- 205 **Shinobazu no Ike**. View of the lake round the temple of Benten, celebrated for its lotus flowers; *one of a set of TŌTO MEISHO, without publisher's marks* 2 15 -
See Illustration. Plate VIII.
- 206 **Nihon Bashi**. Snow Scene, with boats passing under the bridge; *one of a TŌTO MEISHO set, published by MARUGIN; signed HIROSHIGE* 16 -
- 207 **Nihon Bashi no Haku-u**, "White Lane, Nihon Bridge," Rain Scene, with a faint Fuji in the distance; *one of a set TŌTO MEISHO, with the KIKAKUDŌ stamp on the right margin; signed HIROSHIGE* 1 10 -
* * First Edition.
- 208 **Sumidagawa**. Summer Shower, with the TORII of a temple on the right; *one of a set SHINSEN YEDO MEISHO, published by MORI-JI; signed HIROSHIGE* 2 - -
See Illustration. Plate VIII.
- 209 **Masaki Settsu jo**, "Snow Scene, Masaki," by the grounds of a temple, with two TORII on the far bank, a raft and a boat on the river; *one of a set TŌTO MEISHO, with the KIKAKUDŌ stamp on the right margin; signed HIROSHIGE* 1 10 -
* * First Edition.
- 210 **Ocha no Mizu**, "The Honourable Tea-water Canal." Snow Scene, with two women under umbrellas going up hill beside the canal; *one of the YEDO MEISHO, YAMADAYA figure set; signed HIROSHIGE, and seal dated Ōx 11 = 11th month, 1853* 4 - -
* * A good copy.
- 211 **Sumida-gawa**, Cherries in rain on the bank of Sanya-bori, and three people under umbrellas, with a man in a straw hat and rain coat; *from a YEDO MEISHO set, without publisher's mark; signed HIROSHIGE* 1 10 -
- 212 **Kakemono-ye**: Snow Gorge on the Fuji river; *signed HIROSHIGE* 8 5 -

- 1 - 213 Ōji michi Kitsune Yome-iri, "The Fox's Bridal Procession on the Ōji Road." Triptych. White foxes carrying a NORIMONO in a rain scene at Asuka-yama; *full size, upright*; signed HIROSHIGE TAWAMURE "for fun"
- 16 - 214 Sumida-gawa no Watashi, "The Ferry, Sumida river." Snow Scene with a woman standing up in a boat under a half opened umbrella; *full size, upright*; *one of the set* YEDO MURASAKI MEISHO GENJI; signed HIROSHIGE
* * This set is very rare.
- 4126 215 Ō Hashi no Yūdachi, "Storm on the great bridge." A pelting rain obscuring the far bank of the Sumida river, on which one raft is seen; *full size, upright*; *one of the set* MEISHO YEDO HYAKKEI; signed HIROSHIGE
- 4 - - 216 Saruwaka Chō, Yoru Shibai, "Theatres by Night, Young Monkey Street," View of the street in the Asakusa quarter with the full moon shining down the centre and shadows of pedestrians thrown on the roadway; *one of the set* MEISHO YEDO HYAKKEI; signed HIROSHIGE
* * First Edition. In later copies the position of the moon is altered. In this copy the slight cloud is good.
- 35- 217 Matsuchiyama, Yoru no Kei, "Night View, Matsuchiyama," A GEISHA going home from an engagement following a circular lantern which lights her along the bank of the San-ya-bori; on the far side the lighted houses, and stars in the sky reflected in the river; *one of the set* MEISHO YEDO HYAKKEI; signed HIROSHIGE
- 12 - 218 Mimasaka. Yamabushi tani, "The travelling priest's valley, Mimasaka," Torrents of rain falling, with a high wind, which has set a traveller's hat flying through the air on the bank, and a single raft on the stream; *one of the set* ROKU-JŪ YO SHŪ MEISHO ZU KWAI, "The Sixty odd Provinces"; signed HIROSHIGE
- 10 - 219 Hōki. Ō Yama empō, "Distant view of Ō Yama, province of Hōki," Peasants transplanting rice in a rain storm with the mountain showing faintly in the distance; *one of the set* ROKU-JŪ YO SHŪ MEISHO ZU KWAI; signed HIROSHIGE

HIROSHIGE II, worked 1859-1868.

310. 220 Akasaka Kiribata uchū Yūkei, "Evening sky in the rain on the Kiri uplands at Akasaka," The altered view of Akasaka Kiribata, *from the* MEISHO YEDO HYAKKEI *set*; signed NI SEI "The Second" HIROSHIGE, and seal dated Goat 6 = 6th month, 1859

* * A very fine copy.

- 221 Bizen. Ryūkōzan: A heavy rain storm in the gorge of a mountainous district with the entrance to a cave on the left, the "Dragon's mouth"; *one of a set SHOKOKU MEISHO HYAKKEI*, "100 Views of the Provinces"; signed HIROSHIGE, and seal dated *Monkey 2 = 2nd month, 1860*

YOSHITORA (Ichimōsai), worked c. 1830-1867.

- 222 Yoshiwara Nihon tsutsumi Yau, "Night rain, Nihon Embankment, Yoshiwara"; *one of an oblong set TŌTO MEISHO HAKKEI*; signed YOSHITORA, and seal dated *Tiger 4 = 4th month, 1854*

FUSATANE (Isshōsai), 1844-1895.

- 223 Karasaki Yoru Ame, "Night rain, Karasaki"; *one of an oblong set ŌMI HAKKEI*; signed FUSATANE, and seal dated *Tiger 9 = 9th month, 1854*

TOSHICHIKA (Kobayashi), late XIXth cent.

- 224 Two Carp swimming downwards, on a grey wash ground; *medium size, upright*; signed TOSHICHIKA

KYŌSAI (Kawanabe), 1831-1889.

- 225 Kakemono-ye: Two Crows on a blossoming plum, in black and white with a red sun; signed JOKŪ KYŌSAI
- 226 Kimura Okayemon Sadayuki standing under a willow in snow, grasping the hilt of his sword with his left hand and holding a spear in his right hand behind his back; *a black and white proof of one of the set GENROKU YAMATO NISHIKI*, "Japanese Brocades of the Genroku period"; signed SHŌJŌ KYŌSAI, and dated *Meiji 19 = 1886*

VARIOUS.

- 227 Four Prints, by Utamaro, Shunman, Toyokuni, and another (4)

SURIMONO.

- 228 Shunman: Two on one mount, A Woman looking at plum blossom at the entrance to a temple; *unsigned*; and an OIRAN and a Buffoon in conversation; signed SHŌZADŌ SHUNMAN.—Hokusai: Two on one mount, A Woman placing offerings on the shrine of Daikoku on Rat day; and an Oiran on parade in the snow on New Year's Day; *both signed HISHIKAWA SŌRI* (2)

267-

- 229 **Gakutei**: ICHİYŌ REN YEDO MEISHO MITATE JŪ-NI SHI, "A Selection of Zodiacal Signs for Yedo Views by the Ichiyō Company." This for the Horse. A Woman washing a tray at the GOHOZEN of the temple of Inari at Ōji, for offerings on the Horse day festival; *signed GAKUTEI*.—**Shinsai**: An OIRAN standing and a SHINZŌ kneeling holding a branch of plum blossom on a fan; *signed SHINSAI*; and a two-fold Screen, *one of a set of five*; *unsigned* (3)

315-

- 230 **Hokkei**: A Ferry Boat on the Sumida river, with a golden cloud streaking a distant blue mountain; *signed HOKKEI*.—**Yeisen**: A Woman with a baby on her back looking at a small boy feeding poultry. The TAKARABUNE coming into the Bay of Yedo by Shinagawa, where two TORI-ŌI are performing on the beach. A Woman folding a man's HAKAMA for use on New Year day; *all signed KEISAI* (4)

10-

- 231 **Hanzan**: Ōsaka Surimono. The old Bamboo Cutter and Kaguya Hime, the Moon Princess; *signed SUIYEDŌ HANZAN*

DRAWINGS.

12-

- 232 **Tosa School**: A Sage meeting a party of YAMABUSHI near a waterfall, in colours, illuminated; *unsigned*

4-

- 233 **Kanō School**: An oblong Mountain Landscape; and a Mountain Gorge with a man in a boat looking at the moon; *upright* (2)

115-

- 234 **Koryūsai**: Design for a HASHIRAKAKE, with a correction. Two birds on the branch of a pine tree overhanging a waterfall; *signed KORYŪ*

212

- 235 **Saigoku**: YAKI-YE. A Pony; *signed "Fire drawn," SAIGOKU*

218. 218.

- 236 **Hokusai**: A Rakan seated on a mat scratching his back with a JUI; black and white; *signed GWAKYŌ RŌJIN, aged 81*
* * * From the Satow collection.

215-

- 237 **Hokusai**: Sixteen sheets of black and white sketches, Figure Subjects; *unsigned*. (16)

* * * From the Hayashi collection.

315-

- 238 **Hokusai**: A Fan Leaf with a cuckoo flying across the moon; *signed GWAKYŌ RŌJIN MANJI*; and five other sheets of black and white sketches; *unsigned* (6)

1--

- 239 **Yoshitoshi**: Two Drawings, tinted; *signed IKKWAISAI YOSHITOSHI*; another, *unsigned*; and two others in black and white (5)

1--

- 240 **Kyōsai**: Six Studies in black and white, and two others; *unsigned* (8)

1--

- 241 **Various**: Eight drawings of Birds, and five drawings of other Natural History Subjects, some in colours; *unsigned* (13)

- 242 **Various**: Twelve sheets of small Subjects of the MANGWA type, some of the Katsushika School; *unsigned* (12) 10-
- 243 **Various**: Three drawings of the Chinese Heroes, and four other sheets of Figure Subjects; *unsigned* (7) 14-
- 244 **Various**: Eight sheets of Landscapes and Nature Studies, some tinted; *unsigned* (8) 5-

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MORONOBU (Hishikawa), 1625-1695.

- 245 **Ishizuri**: Two Women of the Teikyō period with fans, reclining on the floor beside writing materials; on a dark blue ground; *signed* HISHIKAWA MORONOBU 2 5-

MASANOBU (Okumura), c. 1685-c. 1765.

- 246 **Ishizuri**: A Woman of the Genroku period, full-length standing, on a black ground; *signed* OKUMURA MASANOBU, *sealed* MASANOBU 2 2-

TOSHINOBU (Okumura), worked c. 1745-1763.

- 247 **Theatrical Duo**: Ōtani Hiroji I as a wrestler seizing the bridle of a horse, on which Nakajima Mioyemon I as a Prince is riding and brandishing a great club; HOSO-YE; *coloured by hand*; *signed* OKUMURA TOSHINOBU 1 10-

OKUMURA SCHOOL.

- 248 **Tenjin Sama**: Sugawara no Michizane in Chinese robes, standing, holding a branch of plum-blossom; HOSO-YE; *coloured by hand*; *unsigned* 1 8-

HARUNOBU (Suzuki), d. 1770.

- 249 **Preparing an Offering**: A Young Girl on one knee before a board on a bucket on which she is preparing a vegetable to be placed on the god's shelf in the rear of the picture; on a wash ground; *large size, almost square, without text or signature* 4 15-
- 250 **Two Boys on the Sea-shore** beside a pine-tree, one with a rake lying before him stooping to tie his WARAJI, and the other with a basket beside him playing a flute; *large size, almost square; poem in the clouds; signed* HARUNOBU 1 5-

- 3 10 - 251 **Fishing in the Sumida River**: Two Girls in a boat, one seated with her **TOBAKO BON**, the other in a white **KIMONO**, standing, fishing with a rod and line; *one of a set YEDO HAKKEI*; *large size, almost square, but cut down and signature cut off*
- 5 5 - 252 **A Toilet Scene**: A Girl seated before a mirror applying a cosmetic to her face, and a man reclining beside her; **YOKO-YE**; *an illustration from FŪRYŪ ENSHOKU MANYEMON, "Manyemon's Feast of Love"; unsigned*

KŌKAN (Shiba), 1747-1818.

- 4 10 - 253 **Kawarake Nage**, "Throwing Earthenware." A Tea-house Waitress walking round the edge of the cliff at Atagoyama, in front of a tea-house, throwing small pottery cups into the valley, into a rope circle below, to show visitors how it is done; *large size, almost square, without text; unsigned*

KORYŪSAI (Isoda), 1720-c. 1782.

- 1 - - 254 **A Boy and a Tortoise**: A Baby-boy putting a small tortoise into a shallow pan of water, beside which lies a dipper; peonies behind him; *medium size, almost square, without text; signed KORYŪSAI*
- 3 5 - 255 **Fuyu**, "Winter." An OIRAN and her KAMURO standing in a house by the ENGAWA looking out through the open SHŌJI at bamboos covered with snow, and icicles hanging from the eaves; *medium size, almost square; one of a set FŪRYŪ SHIKI NO IRO, "Stylish Views of the Four Seasons in Colours"; signed KORYŪ*
- 4 5 - 256 **Michihana of Tsuta-ya** on parade passing to the right, her left hand resting on her OBI which is embroidered with a peacock, followed by a SHINZŌ and a KAMURO, and another KAMURO in the rear; *full size, upright; one of the series HINAGATA WAKANA NO HATSUMOYO, "First dyed designs for Spring Grasses"; signed KORYŪSAI*
- 1 3 - 257 **A Felicitous Token**: Fukurokujiu seated in a Chinese pleasure boat holding a writing brush, a pot of FUKUJUSO plants before him, and Fuji in the background; **YOKO-YE**; *signed HŌKYŌ (The Master) KORYŪSAI*

SHUNSHŌ (Katsukawa), 1724-1792.

- 258 **The Tea-house Ichiriki**: Okaru caught reading Uranosuke's letter from the balcony, coming down at his behest to where he stands more concerned with her charms than her offence; a travesty of the letter reading incident in the **CHŪSHINGURA**, Act VII; *large size, almost square, but cut down; unsigned*

SHUNKŌ (Katsukawa), worked c. 1765-1790.

- 259 **Ichikawa Benzō** as a Woman dancing, wearing peonies in her hand and waving branches of peonies; HOSO-YE; signed SHUNKŌ

1 16-

SHUNZAN (Katsukawa), worked c. 1776-1800.

- 260 **A Woman and a Girl** standing beside a stream under a willow, the girl holding a lot of leaves in her upturned hat; *small size, almost square; one of a set JŪ-TAI, "The Ten Elements," this being No. 8 for "Metal"; signed SHUNZAN*

1 2-

- 261 **The Letter Reading Scene** of the CHŪSHINGURA. An Analogue, a woman standing on an ENGAWA reading a letter, another looking over her shoulder from a window in the rear, and a cat playing with the end of the scroll; *one of a set ONNA CHŪSHINGURA; small size, almost square; signed SHUNZAN*

2 46

- 262 **Urashima** feeding MINOGAME on the sea-shore, and Otohime with two attendants standing before him.—**The Clam's Dream.** Two fishermen, a woman carrying a child, and two boys, on the sea-shore looking at the mirage escaping from a clam; *both YOKO-YE, the latter signed SHUNSEN* (2)

10-

- 263 **Awabi-shell Divers**, one holding up an Awabi shell, another wringing out her skirt, and two ladies and a boy looking on.—**Shiokumi.** Two Women carrying buckets of sea-water, and a third dropping her bucket into the sea, with a large red sun rising on the horizon; *both YOKO-YE; signed KASHŌSAI SHUNSEN* (2)

14-

- 264 **The Basket Carrier**, at Kurama: A Woman nursing a child, talking to another woman by a thatched cottage, and a woman seated on a bundle of firewood by two reclining oxen.—**The Husband and Wife Rocks:** A Man pointing them out to a woman, and a woman getting out of her KAGO; *both YOKO-YE; signed KASHŌSAI SHUNSEN.*—**A Lady Visiting**, walking by a fence with bush clover, holding a closed umbrella; *upright; signed SHUNSEN* (3)

18-

UMPŌ (Sanri), c. 1800.

- 265 **Hidachi obi no Jinji**, "Improvement Obi of a Shintō Festival": Two Women passing through a temple grove in the very early morning on the way to a shrine to worship, meeting the attendant gardener by the sacred tree; they are carrying scarves to be charmed, so that sick persons wearing them may be made well again; *full size, oblong; signed UMPŌ SANRI*

10-

SHARAKU (Tōshiusai), worked c. 1790-1795.

- 24 - 266 "The Man with a Pipe:" Matsumoto Kōshirō IV in the character of Banzuin Chōbei, in the play SHIMEKAZARI KICHIREI SOGA, first produced at the Kawazaki-za, Yedo, in the second month Kwansei 7 = 1795; "he is wearing a black collar, pipe in hand, with a kerchief round his head, as an OYABUN (or foreman workman) and is made to look ridiculous as after a two days bout of intoxication"; on a silver ground; full size, upright; signed TOSHUISAI SHARAKU

UTAMARO (Kitagawa), 1754-1806.

- 2 15 - 267 Katō Kiyomasa, seated holding a fan, one of his retainers kneeling beside him and two Korean OIRAN, one kneeling playing his SAMISEN, and the other standing holding a transparent fan; medium size, upright; signed UTAMARO
- 268 Yama Uba embracing Kintoki, bust figures without background, the woman holding the child tightly wrapped in her KIMONO, kissing his lips; full size, upright; signed UTAMARO
- 1 15 - 269 Portrait of an Oiran, seated beside her TOBAKO-BON on a pale grey wash ground, with chrysanthemums in a small panel at the right top corner; small size, upright; signed UTAMARO
- 5 5 - 270 Tawai Nashi, "One who does stupid things": Half-length figure of a Woman looking to the left and holding up her hand, under her sleeve, towards her mouth; full size, upright; one of a set Sakiwake Kotoba no Hana, "Flowers of Speech in various colours"; signed UTAMARO
- 1 10 - 271 Kari-udo, "A Hunter": A Woman kneeling facing to the right holding a roll of paper as a gun in the game Kitsune Ken, without background; full size, upright; one of a set SHUNKYŌ MITATE, "Selected Spring Amusements"; signed UTAMARO
- 3 5 - 272 The Boy's Birthday Festival: A half-length of a Youth drawing a black and white picture of SHŌKI, and the bust of a young woman looking on; full size, upright, without background; one of a set, GO SEKKU, "The Five Festivals"; signed UTAMARO
- 2 - 273 Chūshingura, Act III: An analogue of the scene in which Yenya Hangwan assaults Moronao; one Woman attacking another and a third holding her back; small size, upright; one of a set UKIYO CHŪSHINGURA; signed UTAMARO
- 2 5 - 274 Tagasode and Hanamurasaki of Kado Tama-ya, bust and half-length portraits without background; full size,

Lot 274—continued.

upright; one of a set SEIRŌ BIJIN MEI HANA AWASE, "*Beautiful Women Flowers of the Tea-houses Compared*"; signed UTAMARO

- 275 **Somenosuke and Kiseigawa of Matsuba-ya**: Half-length and bust portraits, the latter holding a pipe, each girl's hair showing through pale tortoiseshell combs, on a grey wash background; *full size, upright*; one of a set SEIRŌ YŪKUN AWASE KAGAMI, "*A Mirror comparing the Courtezans of the Tea-houses*"; signed UTAMARO

- 276 **Feeding a Caged Bird**: Two Ladies and three servants in a room, beside a screen bearing a view of Fuji, one of the servants threatening a laughing girl in the rear with a pestle; *full size, oblong*; from a book of poems OTOKO TŌKA, published 1798; signed UTAMARO

- 277 **New Year Festivities**: Looking through the window of a house are a mother holding up a child, and beside her a young woman and a girl, viewing the antics of a lion dancer and some children who are getting under the long cloth attached to the lion mask, while three musicians, their heads tied in scarves, perform the necessary accompaniment YOKO-YE; from YEHON WAKA EBISU, "*Picture Book of Songs of the People*," published 1786; unsigned

UTAMARO II, 1806-1835.

- 278 **Masagoji of Tsuru-ya**, seated on her heels facing to the right tuning up her SAMISEN, on a plain background, the upper part of which is impressed with cherry blossoms; *full size, upright*; signed UTAMARO

- 279 **A Lady going to her Bath** in a loose robe, holding her face towel and pausing by a screen to instruct her maid who holds one of her robes; *medium size, upright*; signed UTAMARO

- 280 **Yedo Murasaki Masari no Some Iro**, "The Excellent dyed purple of Yedo": Two Women standing side by side, one, on the left, holding a scroll of writing, the other holding a CHAWAN on a small cabinet, a SAKE kettle on the ground; *medium size, upright*; signed UTAMARO, and seal dated Dragon 4 = 4th month 1808

- 281 **Kwa-Cho Tanjaku**: A yellow bird on an upright bamboo; signed UTAMARO

KIKUMARO (Kitagawa), worked c. 1789-1829.

- 282 **Flower Arrangement**: A branch of a blossoming plant in a vase decorated with curling waves; *half block size*; signed KIKUMARO

- 14 - 283 A Group of Women. A noble lady with two attendants in the rear, another kneeling with her SUZURI BAKO, beside her, and a little girl kneeling, awaiting the approach of someone for cherry viewing which is indicated by the scene above a cloud of mist; *one sheet of a triptych; full size, upright; signed TSUKIMARO*

RYŪKOKU (Shunkyōsai), c. 1800.

- 415 - 284 Imayo Sekiga Asobi, "Fashionable Writing and Drawing Amusements. Triptych. On the left a noble lady seated before a screen decorated with peonies, and two lady attendants on her right looking towards the centre where a young lady is drawing plum blossom, and another is holding up a sheet with a flower and bird subject in colours; on the right another attendant is rolling up paper and another standing behind, talking to her; *full size, upright; signed RYŪKOKU*

SHIKŌ (Yeishōsai), worked c. 1773-1805.

- 3 - 285 Yaoya Hambei and his wife O Chiyo. He sitting before a TOBAKO-BON holding a pipe, she sitting mending clothes; *half-block size; signed SHIKŌ*
- 2 - 286 Busata Nori-uchi, "An unexpected Visitor." A lady standing with her hand in her sleeve up to her mouth, before a man and woman seated beside a brazier; *half-block size; signed CHŌKI*

YEISHI (Hosoda), c. 1746-1829.

- 315 - 287 Two Ladies standing in a tea booth at the side of a river, one pushing a hair-pin into her hair, the other behind her holding a closed umbrella looking out into the distance, and a page-boy looking up at them: *one sheet of a triptych; full size, upright; signed YEISHI*

HOKUSAI (Katsushika), 1760-1849.

- 110 - 288 Comic Sketches: Sixteen small tinted black and white prints; *four on a block size; signed HOKUSAI* (16)
- 6 - 289 A Man washing Vegetables, standing on the rim of a tub beside a stream with the sun in an early morning mist; printed in blue; *half-block size; signed ZEN HOKUSAI I-ITZU, 72 YEARS OLD*
- 115 - 290 A Pilgrimage to Umewaka's Tomb at Mukōjima, A procession of visitors on the far bank of the Sumida river arriving at the TORII of the Temple, and others on the near side standing on a landing stage awaiting the ferry boat; *long surimono shape; signed GWAKYŌ JIN HOKUSAI*

- 291 **Mu Tama Gawa.** Four of a set of "Six Tama Rivers"; quarter-block size; signed HOKUSAI (4) 12 -
- 292 **Kōshū. Mishima Tōge:** Fuji seen from the Mishima Pass with a curling wreath of smoke like a dragon round the summit; in the foreground a great tree which three men with arms extended are trying to measure; *No. 18 of the set FUGAKU SAN-JŪ ROK'KEI; signed ZEN HOKUSAI I-ITZU* 1 - -
- 293 **Tōkaidō Tago no ura ryaku zu.** The sea-shore at Tago near Ejiri, one of the stations of the Tōkaidō. Fuji all blue flecked with white, rising behind green hills at the back of a village, and a big junk propelled by oars in the foreground; *No. 24 of the set FUGAKU SAN-JŪ ROK'KEI; signed ZEN HOKUSAI I-ITZU* 2 - -

HOKKEI (Todoya), 1780-1850.

- 294 **Shimotsuke no Nikkō, Urami ga taki,** "The Waterfall one can see behind Nikkō, (province of) Shimotsuke"; *one of the set SHŌKOKU MEISHO, "Celebrated Views of the Provinces"; signed KIKŌ HOKKEI* 1 - -

TAITŌ (Katsushika), worked c. 1816-1853.

- 295 **Flowers and Birds:** Three out of a set of twelve full size oblong Prints, the subjects drawn from TAITŌ's KWACHŌ GWADEN, the subjects being altered and enlarged; *signed ZEN HOKUSAI I-ITZU* 16 -

* * These are frequently spoken of as Hokusai's work.

HOKUJIU (Shōtei), worked c. 1800-1840.

- 296 **Tōto. Ryōgoku Fūkei,** "Scenery of Ryōgoku, Yedo." Side View of the great Bridge over the Sumida river, the boats and figures on the shore casting shadows; *full size, oblong; signed SHŌTEI HOKUJIU* 18 -

TOYOHIRO (Utagawa), 1765-1830.

- 297 **Mending Clothes:** A woman with bared bosom, seated beside her work box, mending a robe; *medium size, upright; signed TOYOHIRO* 1 16 -
- 297A **Ni-jū-hachi nen Tsuzuki Jihinari Kichirei,** "The Twenty-eighth Year continuation of a Lucky Custom." One of a series of New Year contributions, about HASHIRAKAKE size, oblong; *Asahina picking young pines for the New Year; signed ASAHINA TOYOHIRO* 5 -

TOYOKUNI (Utagawa), 1769-1825.

- 16- 298 Segawa Rokō, as the Geisha Seki no Koman, standing under an open umbrella; *full size, upright; signed* TOYOKUNI
- 10- 299 Onoye Matsusuke in female character as the Ghost of Joki, and Matsumoto Kōjirō as the landlord Mokuyemon falling down in fright; *full size, upright; signed* TOYOKUNI
- 15- 300 A Woman standing holding two MOCHI cakes on a shell-shaped tray in her right hand and a SAKÉ kettle in her left hand; *one of a series* BIJIN AWASE; *full size, upright; signed* TOYOKUNI
- 7 301 Iwai Hanshiro V in male character as Shirai Gompachi, standing reading a letter; *full size, upright; signed* TOYOKUNI
- 5 302 Ichikawa Monnosuke III, in eight different characters, male and female, forming a group; *full size, upright; signed* TOYOKUNI
- 25- 303 Obi-ya Chōyemon and Shinano-ya O Han, the 40 year old lover on his knees looking over the 14 year old O Han's exercises in a copy book; on a pale grey wash ground; *full size, upright; signed* TOYOKUNI
- 1- 304 Actors in Private Life. Triptych. A group of five actors and four of the fashionable ladies of Yedo walking along beside the Sumida river, three on each sheet, the front group on the left hand sheet being IWAI HANSHIRO V on the far side, a lady in the centre and Sawamura Tosshō on the near side; *full size, upright; signed* TOYOKUNI
- 10 305 Interior of a Theatre. Triptych. Full view of the stage in the centre, with a scene from one of the many Soga plays being presented, and the Soga brothers promenading along the left hand side of the auditorium; *full size, upright; signed* ICHİYŌSAI TOYOKUNI

TOYOKUNI (Gosotei), 1777-1835.

- 0 306 The Five Elements: Two of the set with fans in the upper corners. The green fan for wood, a mother suckling a child, full length, standing. The yellow fan for metal, a woman seated, picking her teeth, a samisen behind her; *both full size, upright; signed* TOYOKUNI (2)
- 15- 307 Kisaragi no zu, "The Second Month." A woman standing, reading a letter; *full size, upright.* Ume Yashiki, "The Plum Garden." A blue print of a woman in winter clothes; *medium size, upright, one of a YEDO MEISHO set; both signed* TOYOKUNI (2)

KUNISADA (Utagawa), 1785-1864.

- 308 **Yedo no Hana Ukiyo**, "Fleeting Flowers of Yedo." A woman on her knees, arranging the sleeve of another woman, and another figure of a woman; *both full size, upright*; signed GOTOTEI KUNISADA.—**A Blue Print** of a woman kneeling; *medium size, upright*; signed KÔCHÔRÔ KUNISADA (3) 10 -
- 309 **Tsuki no Kage**, "Moon Shadows." Five full-size upright prints of this series, with figures of women in the angles of light thrown from lanterns; *all signed KÔCHÔRÔ KUNISADA* (5) 10 -
- 310 **Satsuki Ame no zu**, "Rain of the fifth Month." A woman standing on an ENGAWA, reading a letter.—**Memorial Print** of Segawa Roko IV, half-length of a woman in a black ZUKIN.—**An Illustration from Shiranuye Monogatari**: Wakana Hime seated on a spider, on clouds over the sea, reading a scroll to Nanakusa Shirô Toshimasa, who is in the sea holding up a great bell with the fisherman Takezo clasping him round the waist; *all full size*; signed TOYOKUNI (3) 10 -
- 311 **Theatrical Scene**: On the balcony of a house, with one foot on the rail, stands Matsumoto Kôshirô VI, as the bandit Ishikawa Goyemon, who has just thrown a dirk at Suyetakaya Takasuke as Hisayoshi, the stage name for Taikô Hideyoshi, who, disguised as a beggar, stands in the doorway below, and has caught the dirk in the bowl of a HISHAKU; *double surimono size*; signed TOYOKUNI, and dated GOAT, probably 1847 5
- 312 **Bijo Soroi Hana no Gyoretsu**, "A Flower Procession." Triptych. A noble lady and female attendants walking under blossoming cherry trees; *full size, upright*; signed ICHIVÔSAI TOYOKUNI; *published between 1844 and 1853* 10
- 313 **Kao Niwa Asobi**, "Amusement in the Garden." Triptych. On the right Genji, in the centre his female sword bearer, on the left another lady carrying a covered tray; dark background, with light plum blossoms; *full size, upright*; signed KÔCHÔRÔ TOYOKUNI, *published between 1844 and 1853* 10

KUNIYASU (Utagawa), 1806-1836.

- 314 **The Insect Cage**: A woman standing holding a cage, and pushing one of her hair pins between the bars; *full size, upright*; *one of a series*, FÛRYÛ MUSUME TEASOBI: "Fashionable Toys for Girls"; signed KUNIYASU 1 0 0

HIROSHIGE (Ichiryūsai), 1796-1858.

- 10- 315 Anryu machi, Naniwa-ya no zu, "Picture of Naniwa House, Anryu Street." The garden of the tea-house, with a great pine spread on trestles; *full size, oblong; one of the set NANIWA MEISHO ZUE, "Celebrated Views of ŌSAKA"; signed HIROSHIGE*

* * First Edition.

- 25- 316 Karasaki. Yoru Ame, "Night Rain at Karasaki." The old pine tree in a downpour; *printed all in blue; one of the ŌMI HAKKEI set; signed HIROSHIGE*

- 12 317 Ōiso, *one of the TŌKAIDŌ set; first state*

- 15 318 Odawara, *one of the TŌKAIDŌ set; first state*

- 319 Tsuchi-yama, *one of the TŌKAIDŌ set; first state*

- 213- 320 Shōno, *one of the TŌKAIDŌ set; first state*

- 3- 321 Mu Tama Gawa, "The Six Tama Rivers." Complete set of panel prints, *each signed HIROSHIGE; late edition, with the publisher's seals of FUJIIHIKO on all but one* (6)

- 1- 322 Tōto Meisho, "Yedo Views." Two of the panel prints of this set, *each signed HIROSHIGE; publisher's seal of MATSUBARADŌ* (2)

- 1- 323 A Red Parrot on a pine branch, large panel KWA-CHŌ series; *signed HIROSHIGE; publisher's seal of JAKURINDŌ; a late issue*

- 10- 324 Kwa-chō: A Bird on a pine, TANJAKU size; and a Bird on a Passion flower; *three on a block size; both signed HIROSHIGE* (2)

- 10 325 Kwa-chō: A long-tailed Bird on a maple branch; and a Bird flying above poppies; *half block size, printed all in blue; signed HIROSHIGE* (2)

- 27- 326 Dōkei Musha Tsukushi, "A Series of Comic Warriors." Four of the set on two undivided sheets; *half block size; signed HIROSHIGE, and dated Tiger 8 and 12 = 1854* (2)

- 16 327 Fuji San-jū Rok'kei, "Thirty-six Views of Fuji." Six of the set of half block views, on three mounts; *each signed HIROSHIGE* (3)

- 17 328 Asakusa-gawa, Shūbi no Matsu, omma ya gashi, "Pine-tree Rendezvous, Horse-ford, Asakusa river," a river boat with the shadow of a woman on the blind.—Kawaguchi no Watashi, "Ferry at the mouth of the river," with rafts on the river; *two of the full size, upright set of MEISHO YEDO HYAKKEI; signed HIROSHIGE* (2)

- 329 Masaki no hotori yori Suijin no mori, Uchikawa, Sekiya no Sato, "Near Masaki from whence may be seen the woods of Suijin, the Uchi river, and the village of Sekiya." View through an open window.—Shi-chu Tanabata, "The Town, Tanabata." Decorations at the Weaver's Festival; *two of the full size, upright set of* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE (2)
- 330 Ōji. Fudō no taki, "The Fudō Waterfall at Ōji.—Yoshiwara Nihon Tsutsumi, "The Nihon Embankment, Yoshiwara," with wild geese flying across the moon; *both from* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE (2)
- 331 Chiryū, one of the upright TŌKAIDŌ set, *dated Hare 7 = 7th month, 1855.*—Mariko. Snow scene; *one of the oblong* MARUSEI TŌKAIDŌ set; *both signed* HIROSHIGE (2)
- 332 Iki. Shisaku. View looking over a sugar-loaf hill out to the Straits of Tsushima through a snow storm.—Mino. Yoro taki. The Yoro Waterfall province of Mino.—Tosa. Kaijō Katsuo, "Bonito fishing on the sea coast of Tosa"; *all full size, upright, from the set* ROKU-JŪ YO SHU MEISHO ZU KWAI, "Views of the Sixty odd Provinces"; *signed* HIROSHIGE (3)
- 333 Fuji from the Sagami-gawa with men on rafts.—Fuji from the Seven-Ri Beach, near Enoshima, and two children following a traveller.—Fuji seen through the hole in a cherry tree at Koganei; *all full size, upright, from the set* FUJI SAN-JŪ ROK'KEI; *signed* HIROSHIGE (3)
- 334 Fuji seen from Tsukuda Oki, Yedo, beyond moored junks.—Fuji seen from Lake Suwa, in Shinano, with fishing boats on the lake.—Fuji seen from Meguro, Yedo, with maples on the hill in the foreground; *all full size, upright, from the set* FUJI SAN-JŪ ROK'KEI; *signed* HIROSHIGE (3)

HIROSHIGE II, worked 1859-1868.

- 335 Shōkoku Meisho Hyakkei, "One Hundred Views of the Provinces." Four of the set including Awa no Naruto and Ama no Hashidate; *full size, upright; signed* HIROSHIGE (4)
- 336 Catching Fish at Ebb Tide. Two sheets of a triptych. Two semi-nude women with fish in baskets caught by feeling them with the feet in shallow water; *full size, upright; signed* HIROSHIGE, *and seal dated Rat 3 = 3rd month, 1864.*—Sumida-gawa in snow, a blue print; *one of the set* TŌTO MEISHO; *signed* HIROSHIGE, *and seal dated Dog 2 = 2nd month, 1862* (2)

YEIZAN (Kikugawa), worked c. 1800-1829.

- 10 - 337 **Chūshingura.** A complete set of twelve analogues showing children at play; *four on a block size*; signed YEIZAN
- 2 - 338 **Take-do of Take-ya** on parade at the cherry-blossom festival.—**A Woman coming from the bath** and a child with a cup of tea.—**A Geisha with a samisen** standing outside a window with shadows; *full size, upright*; signed YEIZAN (3)
- 2 - 339 **Women as Beauties of the Tama Rivers.** Two, from different sets.—**Sugatano of Ebi-ya** helping a man on with his coat; *one of the set SEIRŌ JŪ-NI TOKI*, "Twelve Hours of the Tea-houses," *this being for the Hare hour, 5-7 a.m.*; *all full size, upright*; signed YEIZAN (3)
- 14 - 340 **A Woman holding a Saké Kettle** and feeling the muscle of her arm, *one of a set FŪRYŪ SANNIN NAMAYOI*, "Three Persons Fuddled."—**A Woman in a snow storm** under an umbrella, *from a FŪRYŪ, SETTSU GEKKA set*.—**A Woman before a mirror**, *from a set FŪRYŪ BIJIN AWASE*, "Beautiful Women Compared"; *all full size, upright*; signed YEIZAN
- 16 - 341 **Imayo Fūzoku**, "Fashionable Customs." Five sheets from three separate triptychs; *full size, upright*; signed KIKUGAWA YEIZAN (5)
- 1 - 342 **Ichikawa of Matsuba-ya** seated reading a book; *one of a set SHICHI KENJIN*, "Seven House People," *i.e.* Yoshiwara women.—**A Woman reading a letter**, *from FŪRYŪ BIJIN*, *both signed KIKUGAWA YEIZAN*.—**Women drawing off silk** from cocoons in a boiler; signed JŪKWAI YEIZAN (3)
- 14 - 343 **Hanaōgi of Ōgi-ya** in a ceremonial robe; *one of a set KEISEI MITATE SHICHI FUKUJIN*, "Selected Courtezans as the Seven Gods of Good Fortune," *this one being for Bishamon*.—**A Woman bathing a boy in a tub** and another standing looking on; inset Mongaku doing penance in the Machi waterfall; *one of a set TŌSEI MITATE EKYODAI*, "Selected Brother Pictures for To-day."—**Seki-dera Komachi** looking at her back hair in a mirror; *one of a set FŪRYŪ NANA KOMACHI*; *all full size, upright*; signed KIKUGAWA YEIZAN (3)
- 12 - 344 **A Courtesan** standing with her arm round a HASHIRA and her KAMURO asking what is the matter; *one of a set HANA AYAME GONIN SOROI*, "Five Female Iris Flowers."—**A Woman reading a Book** as she stands with her arm on a clothes horse; *one of a set FŪRYŪ HOKKU GO SEKBU*, "Five Festivals and Short Poems."—**After the Bath: A**

LOT 344—*continued*.

Woman seated with a mirror on her knees and her KAMURO offering a cup of tea ; *one of a set* TŌSEI KO TAKARA AWASE, "Women and Children of To-day" ; *all full size, upright ; signed* YEIZAN (3)

- 345 **Yoru Ame, Hike Yotsu**, "Night rain. Going to bed. Four o'clock" : A Courtesan standing by the open SHŌJI looking out at the rain ; *one of a set* SEIRŌ GYŌJI HAKKEI.—**A Woman as the Chidori Tama river**, standing before a KOTO ; *one of a set of* Tama Rivers ; *both signed* KIKUGAWA YEIZAN.—**The Nuno Shirabi Tama River** ; *full size, oblong ; signed* YEIZAN (3)

NAGAHIDE (Nakamura), 1804-1854.

- 346 **Gion Mi-Koshi Arai Nerimono Sugata**, "A Mirror of the Procession of the Sacred Car of Gion Temple" ; *one of a set of* HOSO-YE URUSHI-YE *prints* with a female performer beating a drum ; *signed* NAGAHIDE

SUGAKUDŌ, c. 1859.

- 347 **Iki Utsushi Shi-jū-hachi Taka**, "Exact likenesses of Forty-eight Birds" ; *four of the set, published* 1860 ; *full size, upright ; signed* SUGAKUDŌ (4)

FUSETSU, late XIXth cent.

- 348 **Nihon Meizen Zue**, "Views of the Celebrated Mountains of Japan" ; *two of the set, half size blocks*, FUJI SAN and KONGŌ SAN ; *each signed* FUSETSU. **Nihon Meisho Izumi Ari Tōshi Myōjin no Zu**, "View of the Ant Road to Myōjin Temple, Izumi," Peasants on the road in a rain scene ; *half block size ; unsigned* (3)

SURIMONO.

- 349 **Utamaro** : A Geisha singing to a man and playing the samisen, and the man seated beside her looking at the song book and fanning himself ; *signed* UTAMARO
- 350 **Zeshin** : A branch of ICHŌ and two fallen nuts in dark brown lacquer with reddish brown and dull gold ; *signed* ZESHIN and sealed ZESHIN

* * * Very fine and rare.

- 351 **Hokusai** : A Man performing with a female puppet on a Go table ; *signed* HOKUSAI ARATAME KATSUSHIKA I-ITZU.—A Woman standing by a Man whose sword is unsheathed on the floor ; *signed* SŌRI ARATAME HOKUSAI.—A Woman modelling a Mountain on an oblong tray ; *signed* HOKUSAI ARATAME I-ITZU (3)

- 15 - 352 **Hokuga**: A Street Merchant seated among his wares; *signed* HOTEI HOKUGA.—A Woman holding up a scroll bearing the word SHI "Child" many times repeated to another seated on the ground; *unsigned*.—Husband and Wife Rocks on a tray; *signed* GOSEI (3) *Bar*
- 115 - 353 **Gakutei**: Tōgane of Matsuba-ya on parade; *one of a set of five forming a procession of* TAYŪ; *signed* GAKUTEI TEIKŌ.—Two black Crows flying before a red sun in mists; *signed* GAKUTEI.—Two Puppies and a red sun rising behind a pine tree; the dogs largely rendered by gauffrage; *signed* GAKUTEI (3) *Blue*
- * * The last fine.
- 210 - 354 **Gakutei**: A noble Lady kneeling on the balcony of a house threading a needle; *signed* GAKUTEI TEIKŌ.—An OIRAN seated on her heels holding an open book; *signed* TŌTO GAKUTEI.—**Bujō Bimyō**, "The Dancing Girl Bimyō" waving a fan over her head one of the "Twenty Four Paragons of Filial Piety"; *signed* GAKUTEI.—A Chinese Lady under a blossoming plum tree; *signed* SHIKŌ HARUNOBU (4) *Bar*
- 16 - 355 **Shinsai**: A Woman putting offerings upon the God's shelf.—A Woman standing talking to another kneeling, who is putting away a song book; *both signed* SHINSAI.—**Ryūsai**: A Woman sitting on her heels writing a letter; *signed* RYŪSAI, *sealed* MASAZUMI (3) *Bar*
- 12 - 356 **Hokkei**: People gathering shells at ebb-tide; *one of a series* KAI TSUKUSHI.—YAMABE NO AKAHITO watching cranes flying; *one of a set* TSURU KAME MATSU TAKE, "Crane, Tortoise, Pine and Bamboo."—Peonies and Iris, the former rendered in gauffrage; *one of a set* SOMOKU AWASE, "The Vegetable Kingdom compared"; *unsigned*; *the others signed* HOKKEI (3) *Bar*
- 111 - 357 **Hokkei**: A Court Lady seated at a writing table and a young girl opening a book cabinet.—A Kite, a thread ball in a box, FUKUJUSO plants, etc.—A Falcon on a perch; *all signed* HOKKEI (3) *Bar*
- 110 - 358 **Hokkei**: A picture of a Tortoise with a young one on its back; *signed* HOKKEI.—A Wave splashing up on to a rock, with gauffrage; *unsigned*.—A SHŌJŌ dancing; *one of a set of* BUGAKU; *unsigned* *Bar*
- 22 - 359 **Taitō**: New Year Sports: A Girl playing bouncing ball and a Girl playing Battledore and Shuttlecock; *both signed* TAITŌ.—A Bear and a Hare with a kite; *unsigned* (3) *Bar*
- 3 - 360 **Kunisada**: Kwan Yu, Gentoki and Chōhi at a banquet; *signed* GOTOTEI KUNISADA.—Watōnai (or Kokusenyū) enacted by Ichikawa Danjūro VII, beating a tiger with his fist; *signed* KUNISADA.—A Hare writing Kyō GETSU, "Mad Moon"; *Bar*

LOT 360—*continued*.

signed TOYOKUNI.—**Kazusada**: Ichikawa Danjūrō VII as Kintoki seated holding a SAKE cup, beside a SAKADARŪ; *signed* HISHIKAWA KAZUSADA, and dated 1831 (4)

- 361 **Shuntei**: A Woman hanging a kakemono of a tiger; *signed* SHUNTEI.—**Nichiryū**: The tops of Junk sails seen through mist; *signed* NICHIRYŪ.—**Mokei** (or Shigeyoshi): A Woman Firewood Seller stooping to tie her WARAJI and a laden ox behind her; *sealed* MOKEI or SHIGEYOSHI.—**Yeizan**: A Short Calendar for 1808; Two Sword Guards pierced with the numerals for the long and short months of that year, Long, 2, 3, 5, 6 *uru*, 8, 11; Short, 1, 4, 6, 7, 9, 10, 12; *signed* KIKUGAWA YEIZAN (4)

Various Properties.

- 362 **An Album**, containing Ninety-two Prints by Koryūsai, Shunchō, Utamaro, Shikimaro, Hokusai, Hiroshige, Kunisada, Yeizan, etc.; *bound in hand tooled pigskin with Japanese doublures, gilt edges* 4 - -
- 363 **An Album**, containing Twenty-four Triptychs and one Diptych, largely historical and battle scenes, by Kunisada, Kuniyoshi, Sadahide Yoshitora, Yoshikazu, Kunimasa, etc.; *bound in hand tooled pigskin, with Japanese doublures* 15 -
- 364 **Isen** (Kanō): An Album, containing Twelve Drawings of Landscapes in colours on silk; *signed* ISEN HŌGEN; *brocade binding* 5 -
- 365 **Itchō** (Hanabusa). A set of three Kakemono: Fukurokujiu rising from the breath of a minogame; a swallow and willow; and a sparrow and bamboo grass; *in black and white, tinted, on silk; signed* HANABUSA ITCHŌ; *sealed* OMOMUKI WA SANUN SENSEKI NO AIDA NI ARI, "With interest divided between Mountain Clouds and Pond Storms"; *in box, with three certificates* (7) 11 - -
- 366 **Shijō School**. Kakemono. Fowls and chicken, bamboo, and chrysanthemums, in colours on silk; *not signed, but sealed* 2 10 -
- 367 **Masayoshi**: CHŪSHINGURA, Act IX. Kakogawa Honzō outside Uranosuke's house, inside Tonanse, about to kill her daughter Konami, interrupted by Ishi; in a further apartment Rikiya running a spear through Honzō; and in yet another part of the establishment, Uranosuke explaining his plan for the attack on Moronao's house; *signed* KITAO MASAYOSHI 1 -

5- 368 **Yeisen**: SAKAMOTO, "A Village Street under a great green hill," and OIWAKE JIKU ASAMA-YAMA CHŌBŌ, "View of Asama-yama from Oiwake," without the rain block; *both late editions of Kisokaidō Views; unsigned* (2)

10 369 **Torii School**: Theatrical Duo: An Actor casting a big bell upon another fallen, HOSO-YE; *unsigned*.—A titlepage of a book.—**Sukenobu**: Eight sheets of Book Illustrations, in black and white, some coloured by hand; *on four mounts* (6)

1 - 370 **Utamaro II**: Two Women and a little girl standing by a waterfall; *full size, upright; signed UTAMARO; framed*

15- 371 **Yeizan**: A Woman standing with fingers interlocked in front of her chin; *full size, upright; one of a set FŪRYŪ ONNA ROK'KASEN, "Women as the Six Poets"; signed YEISEN; framed*

1 372 **Yeizan**: THE KAWA-BIRAKI FESTIVAL at Ryōgoku Bridge on the Sumida river, night scene, the river crowded with pleasure boats, stars in the sky and fireworks; Triptych; *signed YEIZAN; framed*

7- 373 **Hiroshige**: THE HAKONE TONE-GAWA. Triptych. Three Women on the balcony of a house overlooking the Tone river, with the base of the Hakone range on the far side: *one of a set TŌKAIDŌ KAWA, "Rivers of the Tōkaidō"; signed HIROSHIGE; framed*

* * * From the Happer collection.

17- 374 **Hiroshige**: SŌSHŪ, ENOSHIMA BENZAITEN KAICHŌ SANKEI GUNSHŪ NO ZU, "Crowds going to the Temple at the opening of the Shrine of Benten, Enoshima, province of Sagami." Triptych. Schools of Geisha with umbrellas of various designs making their way towards the island; *signed HIROSHIGE; framed*

* * * First edition.

115- 375 **Shijō School**: An Album, containing eighteen Drawings on silk, floral and natural history subjects, by various artists; *brocade binding*

2- 376 **Japanese Books**: A small Album, with twelve Drawings on paper; another, with nineteen Drawings on paper; a water-colour Drawing of a river scene; and a Chinese Album, with twelve Drawings on silk of the official robes, etc., of a blue button mandarin (4)

66- 377 **Japanese Books**: BUNREI GWAFU, a book of Birds and Flowers by Mayekawa Bunrei, dated 1885, with sixty-six Sheets of coloured prints; and a Book containing sixty-five Actor Prints, mostly by Torii Kiyomitsu (2)

2- 378 **Japanese Books**: OGURA MAGAI HYAKUNIN ISSHU, forty-eight of the set of one hundred Prints by Kuniyoshi and

LOT 378—*continued*.

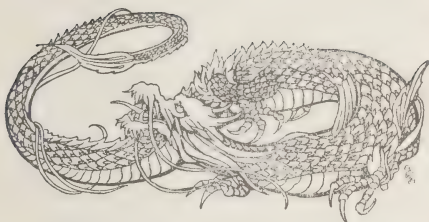
Hiroshige, in one vol. : eleven of the Hiroshige Fish Series, in a folding vol. ; and twenty-six of Shinsai's series of SURIMONO, entitled KAI AWASE, in a book (3)

379 **Japanese Books** : Four Albums of Colour Prints by Kunisada and other artists of the Utagawa School ; and a loose Cover, with Landscapes by Hiroshige, and other Prints (5)

1 15-

380 **Japanese Books** : Eleven odd vols. ; and seven vols. of Chinese Books (18)

6 -



THIRD DAY'S SALE.

The Property of a Gentleman.

MORONOBU (Hishikawa), 1625-1695.

- 1 15 - LOT
381 **Genji Monogatari**, 1 vol., 1685, with small illustrations in circles, *signed* HISHIKAWA UJI MORONOBU.—A Double-page Illustration from another book, *unsigned* (2)

TORII SCHOOL.

- 3 - 382 **Yehon Ōtezasa**: "Picture Book of the Great Theatres," 5 vol. in 2, *without date, unsigned, black and white* (2)

HARUNOBU (Suzuki), *d.* 1770.

- 2 10 - 383 **Soshi Arai Komachi**: An UKIYO analogue. A young woman standing, looking down at a boy seated beside the CHŌZUBACHI, dipper in hand, going to wash out some writing; HOSO-YE; *one of a set* FŪRYŪ YATSUSHI SHICHI KOMACHI, "Fashionable Disguised Seven Komachi"; *unsigned*
- 6 - 384 **Interior Scene, Winter**: An OIRAN seated on a KOTATSU reading, and a youth reclining under the folds of the quilt looking at the end of the manuscript; through the window bamboos covered with snow; *medium size, almost square, without text; signed* HARUNOBU
- 4 10 - 385 **Two Lovers** seated on the ENGAWA of a house facing a stream in which the moon is reflected, and a maid-servant watching them from behind the SHŌJI; YOKO-YE; *signed* HARUNOBU; and two pages from SEIRŌ BIJIN AWASE, *Yedo*, 1770, on one sheet (2)

KIYOMITSU (Torii), 1735-1785.

- 1 10 386 **Matsumoto Yamakichi** as a youth, standing under a cherry-tree, holding a falcon in his hand.—**Ichimura Uzayemon IX** as Asahina, standing under a pine-tree, holding a bamboo pole; *both* HOSO-YE; *signed* TORII KIYOMITSU (2)

SHUNSHŌ (Katsukawa), 1724-1792.

- 6 - 387 **Chūshingura, Act VI**: Okaru helping her mother Tonanse in the house, the old woman holding a pestle over a rice-mortar, just before Ichimonjiya arrives to take her to a JORŌ-YA; *medium size, almost square; signed* SHUNSHŌ

- 388 **Susaki no Rakugan**, "Homing Geese at Susaki." A youth in a boat, fishing with rod and line, and smoking, and a girl beside him showing him a small fish she has caught; overhead geese returning to a green strip of land; *one of a set* SHINAGAWA HAKKEI; *medium size, almost square*; signed KATSUKAWA SHUNSHŌ
- 389 **Four Actors**, each in male character; HOSO-YE; *each signed* SHUNSHŌ (4)
- 390 **Four Actors**, each in male character; HOSO-YE; *each signed* SHUNSHŌ (4)

SHUNSHŌ and BUNCHŌ.

- 391 **Three "Fans of the Theatre,"** Portraits of Actors from YEHO BUTAI ŌGI, two by Shunshō and one by Bunchō.—**An Actor** as a woman after her bath, standing with her back to a mirror; HOSO-YE; signed IPPITSUSAI BUNCHŌ (4)

HŌSHŌ (Katsukawa), c. 1795.

- 392 **Iwai Kumesaburō** in female character as the wife of Hatakima Shigetada standing holding a lantern; HOSO-YE; signed HŌSHŌ

* * Work by this artist is rare.

UNKNOWN.

- 393 **Ryūkyū Jin**, "A Loochoo Man." A young man on horseback followed by a man carrying an umbrella of state; HOSO-YE; *unsigned, but probably by* TOYONOBU.—**A Title-page** with circular picture of a Chinese Sage showing a boy a picture of Hotei; KITAO SCHOOL (2)

KIYONAGA (Torii), 1752-1813.

- 394 **Hina no Matsuri**, "Festival of Dolls," or Girls' Birthday Festival. A woman showing another woman and two children the staging on which the dolls are set out; *full size, upright*; *one of a set* KO TAKARA GO SEKKU; "Precious Children and the Five Festivals"; signed KIYONAGA
- 395 **Niwaka Festival Procession**; two half-block sheets, un-separated, of a series, showing the figures in the Niwaka celebration, with title SEIRŌ NIWAKA TSUKUSHI; *each signed* KIYONAGA
- 396 **Outside a Tea-house**: A gentleman seated on the ENGAWA smoking, and two of the waitresses standing before him, all looking to the left; on the ground poultry; signed KIYONAGA; *probably cut down*

2126

- 397 A large Figure of a Child, seated on her heels, playing a Chinese harp; without background; *full size, upright; unsigned* Rau

110-

- 398 A Child as Sambaso, seated.—A Child riding a Hobby-horse; *small size, upright, without background; unsigned.*
—A Child as a Lion Dancer, seated with peonies and mask on a yellow ground; HOSO-YE; *unsigned* (3) Ka

UTAMARO (Kitagawa), 1754–1806.

2 - -

- 399 Fuji-mi-ya: Scene in the Kitchen of the "Fuji View Tea-house," a waitress standing, looking back over her shoulder and talking to two women seated on the floor, one with a pipe, the other with a fan; above a screen are seen the heads of two male guests; *small size, upright; signed* UTAMARO do

2 - -

- 400 Chūshingure, Act VII: Uranosuke, fan in mouth, helping Okaru down off the ladder by which she has descended from the balcony; large half-length figures, without background; *full size, upright; signed* UTAMARO Oth

2 - -

- 401 Scene in a Tea-house: A man whom a geisha has been entertaining with her SAMISEN, has risen to press a cup of SAKÉ upon her, raising it to her lips while he offers her other unwelcome attentions, and a waitress watching the pair; *full size, upright; unsigned* Ka

UTAMARO II, 1806–1835.

1 15 -

- 402 The Seventh Happiness in the House: Two Women, one seated, the other on her knees admiring the work of a boy who is drawing a figure of Daruma; *full size, upright; one of a set* GEI JIMAN KO TAKARA AWASE, "Vain-glorious Children Compared"; *signed* UTAMARO mes

15 -

- 403 A Group of three Women playing battledore and shuttlecock in front of a fence shielding plum-blossom; *full size, upright; signed* UTAMARO Oth

2126

- 404 A Woman working a Puppet of a female dancer with floral hats, and another woman behind playing a SAMISEN; *small size, upright; one of a set.* FŪRYŪ SHŌGEI NO NISHIKIYE, "Brocades of Fashionable Arts"; *signed* UTAMARO Ka

12 -

- 405 Two half-length Figures of Women, one holding a battledore, the other a shuttlecock, *half-block size.*—Two Flower Arrangement Designs in black and white, *half-block size; all signed* UTAMARO (2) Ka

1 15 -

YEISHI (Hosoda), c. 1746–1829.

- 406 Prince Genji offering a football to a lady on one knee, another standing beside her; *one sheet of a triptych, small size, upright; signed* YEISHI Ka

TOYOHARU (Utagawa), 1733-1814.

- 407 **Ukiye Wakoku no Keiseki Ōmi Hakkei**, "Bird's-eye Views of Japan. Eight Views of Ōmi." The whole set of Eight Views shown in a general view of Lake Biwa, printed mainly in BENI and green; *full size, oblong; signed UTA-GAWA TOYOHARU* 16-

TOYOKUNI (Utagawa), 1769-1825.

- 408 **Winter Entertainment**: View through a circular window looking into a house, the outside surrounded by bushes covered with snow.—**The Chōfu Tama-gawa**, two Women pounding clothes in a tub; *both signed TOYOKUNI* 1 5-
- 409 **Scene outside Ebisu-ya**, a Drapery Establishment, three women in the street, *signature erased*.—**Suketakaya Takasuke** in male character, HOSO-YE; *signed TOYOKUNI* 1 8- (2)

VARIOUS.

- 410 **Two Manzai Dancers**, a blue Print, *signed TOYOHIRO*.—**The Fifth Month**. A Woman holding a SAMISEN and a SAKÉ cup leaning on her SAMISEN box; *full size, upright; one of a set FŪRYŪ IMAYO GO SEKKU*, "Fashionable Five Festivals of the Present Day"; *signed UTAGAWA TOYO-KIYO* 18- (2)
- 411 **A Woman and Child** in an iris garden, *unsigned*; and **A Youth and two Women**, *signed YEIZAN*.—**Hototogisu and Satsuki**, "Cuckoo and Azalea," *one of a small set of Birds and Flowers, signed ZEN HOKUSAI I-TZU* 2 17- (3)
- 412 **Two Hashirakake**: Two Lovers struggling for a letter, *signed KORYŪ*, and Crossing the Ōi River, a man carrying a lady on his shoulders, *signed TOYOKUNI* 1 2- (2)

SURIMONO.

- 413 **Three Gaku**, or Temple Pictures, *signed SHUNYEI*, **IZUMI UTAHIDE**, and **TOYOKUNI**.—**A Kite**, a coloured ball in a box, battledore and shuttlecock, etc., *signed HOKKEI*.—**Shizuka Gozen** dancing, *signed SHINSAI* 1 15-
- 414 **A Writing Table** and materials, *signed HOKKEI*.—**A Dog Cushion** and toys, *signed HOKKEI*.—**A Lady** about to visit a Temple putting on her ŌBI, *signed SHUNTEI*.—**A Lady** wrapping a Box, *unsigned* 1 15- (4) 5.
- 415 **Japanese Books**: Six odd Vols. (6)

Another Property.

HIROSHIGE (Ichiryūsai), 1796-1858.

- 416 Kwa Chō. A Bird hanging head downwards on a wild camellia ;
large size panel print, signed HIROSHIGE. Late edition with
the seal of FUJI-HIKO

MuraKa

FIRST TŌKAIDŌ SERIES.

- 417 Shinagawa : First state ; No. 2
418 Kanagawa : First state ; No. 4
419 Fūjisawa : only state, but original colouring ; No. 7
420 Hiratsuka : only state ; No. 8
421 Ōiso : First state, with rain block ; No. 9
422 Odawara : First state, with the original colouring and back
ground ; No. 10
423 Hakone : only state, but original colouring ; No. 11
424 Mishima : First state and colouring ; No. 12
425 Yoshiwara : First state and colouring ; No. 15
426 Kambara : only state ; No. 16
427 Yui : only state, but original colouring, sea well graded ; No. 17
428 Ejiri : only state, but a good luminous copy ; No. 19
429 Futagawa : only state, but original colouring ; No. 34
430 Kameyama : only state ; No. 47
431 Tsuchiyama : only state, but original colouring ; No. 50
432 Ishibe : only state ; No. 52
433 Kusatsu : only state ; No. 53
434 Ōtsu : First state, with the green hill in the background ;
No. 54
435 Kyōto : only state ; No. 55
436 Kanda Myōjin Higashi Saka, "Eastern Ascent to Kanda
Myōjin" ; one of the TŌTO MEISHO set with the stamp of
Kikakudō on the margin. First Edition
437 Uchiwa Fan Print: KAI, MINOBU-JI, KAJIKASAWA, FUJI-
KAWA, "The Fuji river at Kajikasawa, on the Minobu road,
Kai" ; one of a series SHŌKOKU MEISHO ZUE ; signed
HIROSHIGE

Crittall
HendersonRusk
H. H. H.

well

No

B. H.

H. H. H.

well

H. H. H.

H. H. H.

do

B. H.

well

H. H. H.

H. H. H.

H. H. H.

The Property of Frederick B. Evans, Esq.

32, Rosemont Road, Acton, W.

HARUNOBU (Suzuki), d. 1770.

- 438 *fish* **A Windy Day**: A Young Lady standing on the sea-shore, her garments fluttering in the wind, holding on to her hat with both hands and her maid standing before her pointing towards a rock in the distance; *medium size, almost square; without text; signed SUZUKI HARUNOBU* 6 - -

- 439 *ake* **Hashirakake**: A Youth carrying a hooded woman on his back, stopping under a willow at the edge of a stream to see if the girl's face reflected in the water was true, or that of a demon; *printed in pink and a greenish grey, but faded; signed SUZUKI HARUNOBU; framed* 2 - -

KORYŪSAI (Isoda), 1720, c. 1782.

- 440 *right* **Hashirakake**: A Wrestler, 6 ft. 10 in. high, standing, holding up a young OIRAN, hanging on his fore-finger; at the side full particulars of his dimensions, weight, and eating capacity are given; *signed KORYŪSAI; framed* 1 15 - -

KIYONAGA (Torii), 1752-1813.

- 441 *left* **Hitomachi of Tsuta-ya** on parade passing to the right with two KAMURO behind her and a SHINZŌ on her right; *medium size, upright; one of a set SEIRŌ SATO MENUKI, "Peaceful Tea-houses of the Courtesan Quarter"; signed KIYONAGA* 4 15 - -

SHUNCHŌ (Katsukawa), worked c. 1770-1790.

- 442 *ami* **Shizuka of Tama-ya** on parade passing to the right holding her paper handkerchiefs up to her chin, behind her a SHINZŌ holding a fan and turning to speak to another in the rear, with two KAMURO on the near side; inset is a circle indicating the Tanabata Festival; *medium size, upright; signed SHUNCHŌ* 3 - -

- 443 *the ft* **Hashirakake**: Two Courtezans side by side on parade, passing to the right under a blossoming cherry-tree; *signed SHUNCHŌ, sealed CHURIN; framed* 1 5 - -

UTAMARO (Utagawa), 1754-1806.

- 444 *utamaro* **Hani Ōgi of Ōgi-ya**, a half-length portrait facing to the right holding a long pipe in her right hand and a poem slip in her left hand, on a mica ground; the panels of inscription almost obliterated; *signed UTAMARO* 1 5 - -

- 1 15 - 445 **Yoshino of Waka Matsu-ya** seated outside one of the Yoshiwara houses at the cherry blossom festival, with two other women of the same house, and two KAMURO; *full size, upright*; signed UTAMARO
- 4 - - 446 **Riko-mono**, "The Clever Person": Head and shoulders view of a girl lying in bed holding up a book to read, the YEHON TAIKŌ-KI, a History of Taikō Hideyoshi; *full size, upright*; one of a set KYŌKUN OYA NO MEGANE, "Moral Teaching (as seen through) the Spectacles of Parents"; signed UTAMARO
- * * A fine copy.
- 4 10 - 447 **Akashi of Tama-ya**, large head bust portrait looking downward, turned to the right, the clothes round the neck with the design in gaufrage on a pale yellow ground; *full size, upright*; one of a set SEIRŌ NANA KOMACHI; signed SHŌMEI (the genuine) UTAMARO
- 1 10 - 448 **The Good Mother**: Half-length of a woman suckling a baby boy and admiring the firmness of his fleshy leg held in her hand; *full size, upright*; one of a series MEISHO FŪKEI BIJIN JŪNI SŌ, "Twelve Physiognomies of Beautiful Women"; signed UTAMARO
- 2 - 449 **Stretching Kanoko** or "spotted crêpe." Half-length figure of a woman pulling the material, and the bust of another with her hair down, holding another piece of red stuff and looking round; *full size, upright*; one of a set FUJIN TEWAZA JŪNI KŌ, "Twelve forms of women's hand-work"; signed UTAMARO
- 1 10 - 450 **A Boy as Otomo Kuronushi**: A Father and Mother seated, the father holding up a little boy dressed up as the poet with a funnel on his head in lieu of a noble's cap; *full size, upright*; one of a set TŌSEI KODOMO ROK'KASEN, "Children of the Present Day as the Six Poets"; signed UTAMARO
- 3 10 - 451 **Hare Hour**, 5 to 7 a.m., GEJO, "A Housemaid." Two Women at a well, one pulling on the rope and fixing up a hair pin at the same time, the other arranging her head cloth; *full size, upright*; one of the set FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock"; signed UTAMARO
- 1 - 452 **Hashirakake**: O SOME AND HISAMATSU, two celebrated lovers, he holding a coloured thread ball; *signed UTAMARO; framed*

UTAMARO II, 1806-1835.

- 2 - - 453 **Takikawa of Ōji-ya**, half-length figure showing a pet white rat to a companion holding a flower-shaped sweetmeat for the rat, bust only; *full size, upright*; one of a series GOJŪ

Lot 453—*continued*.

GINU HINA NO KASANE-AGE, "A pile of dresses for Dolls, one over another"; *signed* UTAMARO.—Ladies going to Archery, *one sheet of a triptych*; *signed* UTAMARO (2)

YEISHI (Hosoda), c. 1746-1829.

- 454 *ruaka* Hinatsuru of Chōji-ya and Shinowara of Tsuru-ya seated, facing each other, on a pale yellow ground; *medium size, upright*; *one of a set* YUKUN ROK'KASEN, "Courtezans as the Six Poets"; *signed* YEISHI

3 - -

YEISHŌ (Hosoda), *worked* c. 1790-1800.

- 455 *up* An Iris Pool: Three Ladies on an "eight-parts bridge" admiring the blossoms, *one sheet of a triptych*; *medium size, upright*; *signed* YEISHŌ
- 456 *as ten* Hashirakake. The Toilet. Two Women, one on one knee before a mirror putting a hair pin into her front hair, the other standing arranging the hair at the back of her neck; *signed* YEISHŌ; *framed*

1 2 -

1 18 -

YEIJIU (Hosoda), c. 1800.

- 457 *under* A Woman as Fugen Bosatsu seated on an elephant reading a scroll by the light of a lantern suspended from a pine branch, and a man under the elephant looking at the end of the writing; on a pale yellow ground; *medium size, upright*; *signed* YEIJIU

1 10 -

SHIKŌ (Yeishōsai), *worked* c. 1773-1805.

- 458 *elby* Hashirakake: A Tea-house Waitress standing holding a fan bearing Sharaku's portrait of Matsumoto Kōshirō IV as Banzuin Chōbei; *signed* CHŌKI; *framed*
- * * The date of this print must be some time after the 2nd month, 1795, when the play was first produced at Kawarazaki-za, Yedo; probably not before 1796.

5 - -

HOKUSAI (Katsushika), 1760-1849.

THE VIEWS OF FUJI SERIES; *all late issues*.

- 459 *hard* Koishikawa. Snow Scene: Woman in a tea-house pointing out the mountain. No. 5
- 460 *low* Totomi: Sawyers at work on a big log. No. 14
- 461 *upst* Inume: Travellers and pack horses climbing the pass. No. 16
- 462 *thip* Shichi-ri-ga-hama, with a hill of small pines in the foreground. No. 27
- 463 *2 sides* Umesawa, with groups of cranes. No. 29

18 -

16 -

1 5 -

8 -

1 2 -

- 25 - 464 **Mannen-bashi**, people on the bridge, man fishing in the foreground. No. 31
- 25 - 465 **Kajika-sawa**: The lone fisherman. No. 34
- 9 - 466 Six Views from an edition published in 1889 (6)
- 110 - 467 **Yoshitsune uma arai no taki**, "The Yoshitsune horse-washing fall"; *one of the Waterfall series*
- 3 - - 468 **Illustration of a Poem by Sōjō Henjō**: Two Noble's Daughters dancing the NÜNAME MATSURI performed in the eleventh month when new rice is offered the KAMI; *one of the set* "The Poets explained by the Nurse"; *signed* ZEN HOKUSAI I-ITZU
- 3 - - 469 **Sara-ya shiki**, "The bottom of the Plate-house." The Ghost of O Kiku, a woman's head blowing smoke from its mouth, the snake-like body composed of plates, issuing from a well. —O Iwa san, the Ghost of O Iwa formed as a partly human face on a dilapidated lantern; *two of a set* HYAKU MONOGATARI; *signed* ZEN HOKUSAI (2)
- 6 - 470 **Quarter block Tōkaidō**: Five of the Views, late issue with the poems left out; *signed* GWAKYŌ JIN HOKUSAI.—**Three double-page illustrations**, from HOKUSAI GWAFU (8)
- 5 - 471 **Tōto Shōkei Ichiran**, "An Epitome of the Scenery of Yedo": Twenty double-pages of illustrations in colours, and two pages of text, on twenty-one sheets (21)
- 10 - 472 **Original Drawings**: Twelve small sheets with thirty-nine studies in black and white; *unsigned* (12)

HOKUSAI'S PUPILS.

- 10 - 473 **Sōji**: A double-page illustration from SHOKUNIN SAN-JŪ ROK'-KASEN, "Thirty-six Poems for Artizans"; *signed* SŌRI.—**Shigenobu**: Eight double-page illustrations from SANSUI GWAJŌ, "Land and Water Drawing Book"; *both in colours* (9)
- 474 **Hokuga**: Kwanja Tametomo attacking a huge snake, and his retainer Sudo Shigesuye cutting the head off a great wolf; triptych; *full size, upright*; *signed* MANJIRO HOKUGA
- 25 - 475 **Hokkei**: ECHIGO. OYA-SHIRAZU, View of steep rocks on the sea coast at Tonami and Ichiburi with incoming waves, a red sun on the horizon; *one of the oblong set* SHŌKOKU MEISHO, "Celebrated Views of the Provinces"; *signed* KIKŌ HOKKEI
* * Very rare.

TOYOHIO (Utawaga), 1765-1830.

- 25 - 476 **Interior Scene**: A Noble Lady standing between two female attendants kneeling, on the upper floor of a house with branches of plum trees showing above the balcony; *one sheet of a triptych*; *signed* TOYOHIO

TOYOKUNI (Utagawa), 1762-1825.

- 477 **Lighting Pipes**: A Youth standing on the sea-shore at ebb-tide between two women and holding his pipe so that one of the women may tap some of the hot ash from her pipe into his; *one sheet of a triptych*; signed TOYOKUNI

KUNISADA (Utagawa), 1785-1864.

- 478 **Tsuki no Kage**, "Moon Shadows": Three of the series, with figures of women in the lights and shadows thrown from lanterns; *full size, upright*; signed KŌCHŌRŌ KUNISADA (3)
- 479 **Bandō Hikosaburō IV** as Kobotoki Koheiji a male ghost outside a mosquito curtain and as Nyōbō O Isuru, his wife, lying asleep under the curtain, one of his quick change acts.—**Onoye Kikugoro III** as Chōchin no Yūrei, "the Ghost of the Lantern"; *both full size, upright*; signed GOTOTEI KUNISADA.—**Yado no Yōkai**, "Ghost of the Hotel": A man, Inabanosuke, seated having a bad dream of a woman's face in a mirror; signed TOYOKUNI (3)
- 480 **Three Figures of Women**, after the bath, reading, and looking down a staircase; *full size, upright*; signed GOTOTEI KUNISADA (3)
- 481 **Two Figures of Women** at their toilets; signed KUNISADA.—**A Woman** writing; signed TOYOKUNI.—**Marishi-ten**, the God of War, appearing to the youthful Buddha; *medium size, upright*; *one of a set* "The Life of Buddha"; signed KUNISADA (II) and dated *Monkey 6 = 1860* (4)

KUNIYOSHI (Utagawa), 1797-1861.

- 482 **Chōshi**, the wife of Kyōshi getting carp from a miraculous spring for her mother-in-law.—**Toyei** seeing his wife fly away as the star Chi-nu after weaving enough silk to secure his release from bondage; Two of the Paragons of Filial Piety, *from a very rare set produced in foreign style*; *small size*; unsigned (2)
- 483 **Ise Ondo**, the great dance performed at the Bizen House, Furuichi, province of Ise, an oblong diptych; signed ICHIYŪSAI KUNIYOSHI, and seal dated *Tiger 6 = 1854* (2)
- 484 **Yoshitsune and Sōjōbō**. Triptych. The youthful hero learning sword play with the TENGU in the forest, under the instruction of the TENGU king; *full size, upright*; signed ICHIYŪSAI KUNIYOSHI
- 485 **Kwannon appearing to Nitta no Shirō Tadatsune**. Triptych. The hero in a cave at Fuji-yama, in front of a waterfall, and the goddess appearing in a halo, with a dragon coiling round at her feet; *full size, upright*; signed CHŌWŌRŌ KUNIYOSHI; *framed*

- 10- 486 Meiyo Migi ni Mute-Ki Hidari Jingorō, "The fame of Hidari Jingoro unskilled with the right hand." Triptych. A Group of the figures carved by the famous sculptor, and the man seated in the centre; *full size, upright; signed* ICHIYŪSAI KUNIYOSHI; *framed*
- 6 487 Yōkō saving her father from a tiger, *one of the full size, oblong set of* Paragons of Filial Piety; *signed* ICHIYUSAI KUNIYOSHI.—Asakusa, Imado: View of the Pottery Kilns; *cut down*

VARIOUS.

- 12 488 Onogawa. The portrait of a Wrestler; *signed* SHUNYEI.—Awabi Shell Divers; *signed* SHUNSEN.—A Woman hurrying along; *signed* KUNIYASU.—The Sake Mill, one Sheet of a Triptych; *signed* YOSHITOMI (4)

YEISEN (Keisai), 1789-1848.

- 6 489 Two Women, full-length Figures; and another, bust only *all signed* KEISAI YEISEN (3)
- 1 10 490 Urawa, with a distant view of the volcano Asama-yama; one of the Stations of the Kiso Kaidō; *signed* YEISEN
* * First edition.
- 16 490A Fording the Ōi River. Triptych. A noble Lady being carried over in a NORIMONO, and her female attendants on men's shoulders and on RENDAI; *signed* YEISEN; *framed*

HIROSHIGE (Ichiryūsai), 1796-1858.

- 1 5- 491 Yabase, Kihan, "Returning Boats at Yabase"; *one of the* OMI HAKKEI set; *signed* HIROSHIGE. First edition
- 3 3 492 Karasake, Yoru Ame, "Night Rain at Karasake"; *one of the* OMI HAKKEI set, *printed all in blue; signed* HIROSHIGE
- 2 5 493 Four Tōkaidō Views, late editions or faulty (4)
- 2 - 494 Five Tōkaidō Views, late editions or faulty (5)
- 2 2 495 Mu Tama Gawa. Three of the set of six Panel Prints, with seals of KAWA-SHŌ and SHŌYEIDŌ; *all signed* HIROSHIGE (3)
- 1 4 496 Three Tōkaidō Views from the Marusei set, including the View of Hamamatsu with a storm brewing; *all signed* HIROSHIGE (8)
- 18 497 Yoshitsune Ichi Dai Zue: Seven of the set of the full size, oblong prints dealing with The Life of Yoshitsune; *signed* HIROSHIGE (7)

- 498 Yoshiwara Yo-ake, "Dawn, Yoshiwara." The great gate and people coming out.—Asakusa Tampo, *Tori no machi*, "Festival of the Cock, rice fields of Asakusa." A cat watching the procession in the early morning; *both full size, upright, from the "Hundred Views of Yedo" set; signed HIROSHIGE* (2) 3 — —
- 499 Ryōgoku, Hanabi, "Fireworks from Ryōgoku Bridge."—Saruwaka-chō, Yoru Shibai, "Theatres by night, Young Monkey Street," first edition; *both from the "Hundred Views of Yedo" set; signed HIROSHIGE* (2) 3 — —
- 500 Ōji, Shozoku Eno-ki Ōmisoka Kitsunobi, "Under the power of the Foxlights at the E-no trees, Ōji"; and five other prints from "The Hundred Views of Yedo" set; *signed HIROSHIGE* (6) 1 15 —
- 501 Izumo, Ō-Yashiro: The Torii of the great Temple of Izumo at Kizuki in mist in the early morning, and female visitors carrying offerings; *full size, upright; one of the "Views of the Sixty Odd Provinces"; signed HIROSHIGE* * * A fine copy, 3 5 —
- 502 Ama no Hashidate, and four other of the "Views of the Sixty Odd Provinces"; *signed HIROSHIGE* (5) 16 —
- 503 Arashiyama, *from the KYŌTO MEISHO set*.—Two Views, *from the upright TŌKAIDŌ set*.—Ryōgoku Bridge, *from a TŌTO MEISHO set*.—Fuji from Satta, *from the "Thirty-six Views of Fuji" set; all signed HIROSHIGE* (5) 1 18 —
- 504 Kakemono-ye: Peacock and Peonies on a pale pink ground; *signed HIROSHIGE, and bearing the seal of the Censor TANAKA, which places the date somewhere between 1842 and 1853, but without publisher's seals; framed* 5 — —

HIROSHIGE II, 1859-1868.

- 505 Akasaka Kiribata Uchū Yūkei, "Evening Sky in the Rain in the Kiri Uplands." The altered view of the KIRIBATA scene in the "Hundred Views of Yedo" set; *signed NI SEI (the second) HIROSHIGE* 2 5 —
- 506 Tōtō Uyeno Hana-mi, "Flower Viewing at Uyeno, Yedo." Triptych. The long bridge spanning the centre of the grounds, and a school of Geisha with white circles on black umbrellas coming up the centre; *full size, upright; signed HIROSHIGE, and seal dated Goat 10 = 1859; framed* 14 —
- 507 Two blue Prints. Yedo Views from TŌTO MEISHO; *signed HIROSHIGE, and seal dated Dog 2 = 1862* 16.

YEIZAN (Kikugawa), worked c. 1800-1829.

- 1 12 - 508 Three Figures of Women, standing, variously employed; *two signed.—Two Landscapes, oblong; signed YEIZAN* (5) *2th*
- 18 - 509 Meoto Seki, "The Husband and Wife Rocks" of Futami ga
ura, Ise. Triptych. Three groups of female visitors on the
sea coast; *full size, upright; signed YEIZAN; framed* *Star*

KYŌSAI (Watanabe), 1831-1889.

- 3 3 510 An Original Drawing: The Torments of Hell, in colours
signed SHŌJŌ KYŌSAI *2th*

VARIOUS.

- 1.1 511 A parcel of Seventeen Prints *well*

SURIMONO.

- 2 10 - 512 Kunisada: Endō Moritō or Mongaku Shōnin doing penance
under a waterfall and the god Fudō appearing to him with
his acolytes Seitaka and Kongara; *a Surimono of double* *(1)*
vertical form; signed KUNISADA *arm*
- 1 14 513 Hiroshige: A Woman, standing beside a large gong behind a
wind screen erected for a dance, holding a TORIKABUTO or
hat used for a dance, looking down at a small coiled snake;
signed HIROSHIGE *a*
- * * * Surimono by HIROSHIGE are very rare.
- 4 - 514 Gakutei: Nitta no Shirō on a boar's back at the Fuji Hunt,
on a screen; *signed GAKUTEI TEIKO.—Hokkei: An OIRAN* *well*
passing in the light of a lantern, signed HOKKEI; Raikō
alarmed at the sight of a GAKU bearing the ogre's head,
signed HOKKEI; A Woman on a balcony overlooking a river,
signed HOKKEI *(4)*
- 5 - 515 Ten Surimono, modern reprints *(10)* *crust*

KAKEMONO.

- 1 15 - 516 Sosen (Mori): A Monkey seated on the bough of a tree, in
colours on paper; signed SOSEN; in box *(2)* *2nd*
- 4 15 - 517 Kōzan: Shoki, standing, holding his sword in one hand and a
struggling ONI in the other, *in colours on silk; signed KŌZAN* *3*
- 1 14 518 Buddhist School: A seated Figure of Shaka Muni emitting
rays of light in a cloud at the top, and a number of scenes
distributed below illustrating the teachings of the great
Reformer, and of his life, *in colours and gold on paper;*
unsigned *ho*

MAKIMONO.

- 519 **Shijō School**: People frightened by various monsters, *in colours on paper; unsigned* 3 - -
- 520 **Ukiyo School**: Sketches of figure subjects on the great highways of life, *in colours on paper; unsigned* 14 -
- 521 Two Rolls, drawings of figure subjects, *in colours on paper; unsigned* (2) 1 2 -
- 522 A KAKEMONO-YE, *mounted*, and three HASHIRAKAKE (4) 1 10 -

BOOKS.

- 523 **Jusui (Shimo Kobe)**: KUNMO ZUE, "A Child's Illustrated Encyclopædia," 10 vol. *a reprint of the 1789 Edition, black and white* (10) 1 -
- 524 **Shunsen (Takehara)**: YEHON HYAKU MONOGATARI, "A Hundred Stories Illustrated," a book of ghosts after the manner of Sekiyen, 5 vol. 1840, *in colours; signed TAKEHARA SHUNSEN* 10
- 525 **Sekiyen (Toriyama)**: KONJAKU HYAKKI JŪI, "An Appendix to the Hundred Stories Old and Modern" (Book of Ghosts), 3 vol. 1781, *black and white; signed TORIYAMA SEKIYEN TOYOFUSA, assisted by his pupils SHIKŌ and ENJI* (3) 16
- 526 **Masayoshi (Kitao)**: RYAKU GWA-SHIKI, "An Epitome of the Rules of Drawing," 1 vol. 1795, *in colours, mainly figure subjects; signed KEISAI, sealed SHŌSHIN. First Edition, complete* 8
- 527 **Hokusai**: MANGWA, "Drawing." Complete set of 15 vol. mainly of the 1878 Edition. Vol. I an early issue and vol. V First Edition (15) 2 6 -
- 528 **Hokusai**: HOKUSAI GWAFU, "Book of Drawings," 3 vol. Nagoya, 1849, *printed in pink and blue. First Edition, complete* (3) 18
- 529 **Hokusai**: FUGAKU HYAK'KEI, "Hundred Views of Fuji," 3 vol. *late edition without date*.—SANTAI GWAFU, 1 vol. of a set of three.—ONNA IMAGAWA, 1 vol.; and two others (7) 12
- 530 **Toyokuni (Gosotei)**: MEISHO HAKKEI, "Eight Famous Places," 1 vol. *eight full-size oblong views, in colours, in folding form; signed TOYOKUNI, c. 1828* 2 15
- 531 **Kyōsai**: KYŌSAI GWADEN, "Kyōsai's Method of Drawing," 4 vol. 1887, *signed KWANABE TŌ-IKU, his family name. First Edition, in case* (5) 1 15

** The first two vol. are specimens of Kyōsai's work, the others are illustrations of the work of other artists.

- 5- 532 Shigenobu (Yanagawa): YEHON FUJIBAKAMA, "Pictorial Biographies of Famous Women," 1 vol. *in colours, complete, without date*; and seven other vol. *various* (8) *trust*
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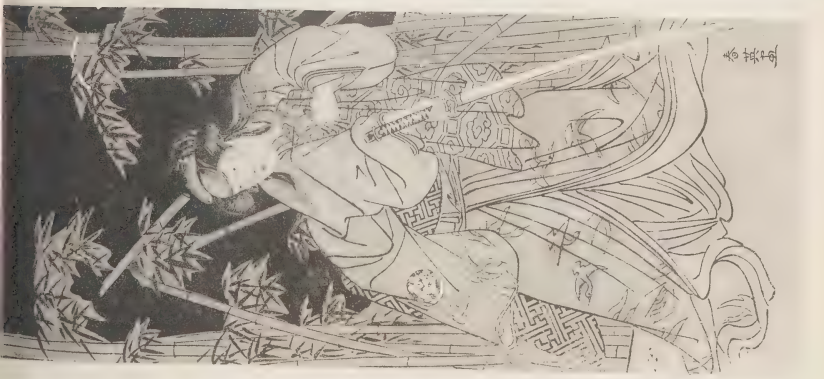
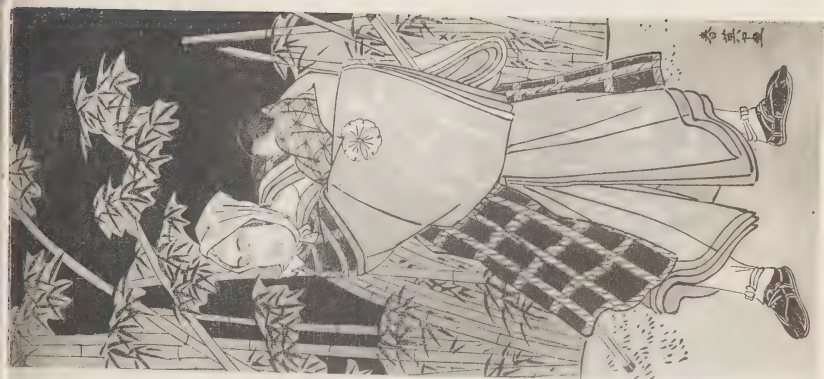
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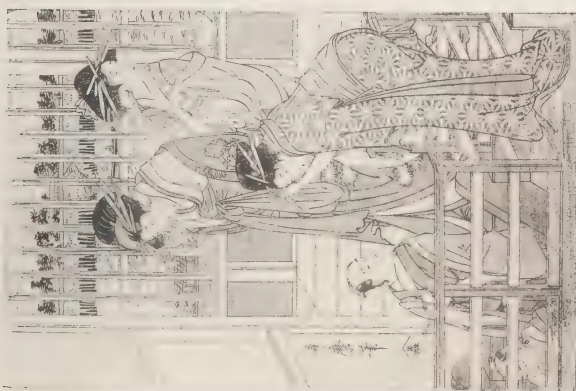
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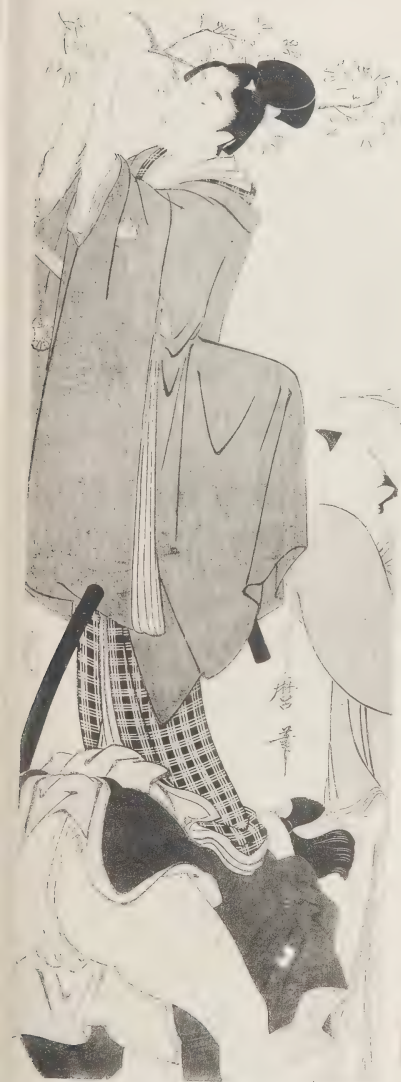
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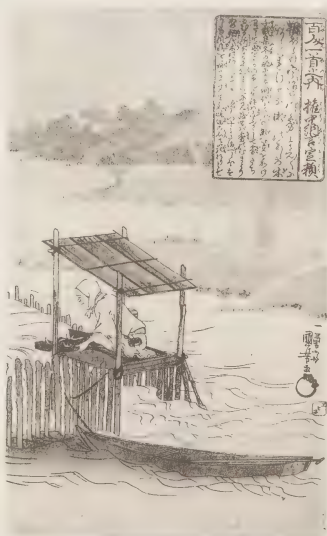
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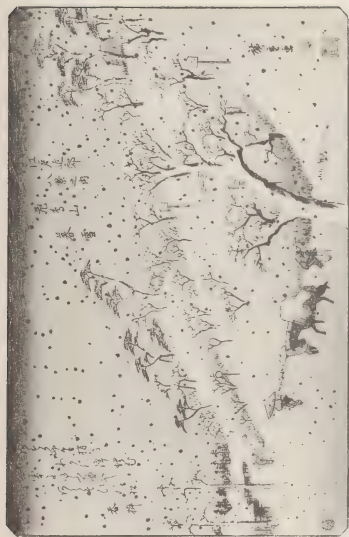
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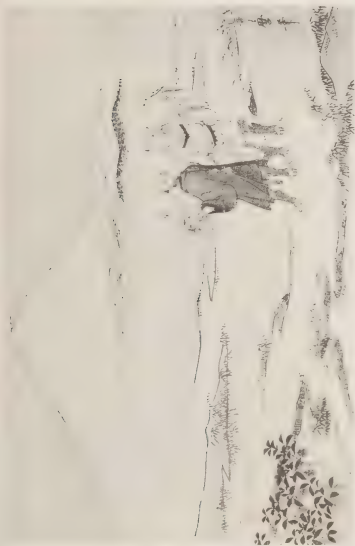
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2	Photographs of Portraits, by Velasquez, &c., in the Royal Museum, Madrid, <i>mounted</i>	23
3	Photographs of Paintings and Drawings, by Old and Modern Masters, and of Old Engravings	62
4	Photographs, Topographical : Some of Palestine, Egypt, &c.	33
5	Photographic Reproductions of Portraits of Old Masters, &c.	25
6	Old Title-pages, Woodcuts, Book Illustrations, &c., <i>a parcel</i>	
7	L'Education d'Achille, by Bervic ; and other Engravings	10
HEINRICH ALDEGREVER.		
8	Designs for Ornaments (193, 198, 199, 211, 220, 223, 233, 236, 246, 281) ; and a Design by Alart Claesson	11
9	The Annunciation (38) ; and two others	3
THE MASTER, I. B.		
10	Hope, Envy, Tribulation, and Tolerance (30) ; The Genius of History (31)	2
11	The Seven Christian Vertues (23-29)	7

HANS SEBALD BEHAM.

- 12 Judith with the Head of Holofernes (11); Hercules carrying off Iola (99); and another 3
- 13 Trajan (82); Lucretia (79); Fortuna, dated 1541 (140) 3
- 14 Peasants Dancing (155 and 160); Peasants Fighting (162 and 165) 4
- 15 Women and Children in a Bath, *woodcut* (B. 167)
- 16 The Village Fête, *large woodcut* (168), *the copy*; and several sections of another large woodcut

CLAUDE LORRAIN.

- 17 The Rape of Europa; Cattle and Goats in a Storm; and three other etchings 5

LUCAS CRANACH.

- 18 Repose in Egypt (4); The Holy Family (5); A Tournament, dated 1506 (124); and another, *woodcuts* 4

J. T. DE BRY.

- 19 The Triumph of Bacchus and The Village Fête (after H. Sebald Beham) 2

MARC DE BYE.

- 20 The Lions, a set of eight prints; and Lions, Bears, Wolves, &c., another set of eight prints, after Potter, *second states, with Visscher's address* 16

A. DÜRER.—ENGRAVINGS.

- 21 The Sudarium, dated 1513 (B. 25), *copy in reverse, unknown to Bartsch*
- 22 The Sudarium held by One Angel, dated 1516 (26), *backed*
- 23 Christ in the Garden of Olives (19), *an etching, two impressions, one cut at top* 2
- 24 The Virgin Crowned by an Angel (37)
- 25 The Virgin with the Child in Swaddling-clothes (38)
- 26 The Virgin Crowned by Two Angels (39), *backed*
- 27 The Virgin and Child with a Pear (41), *fine impression, with water-mark of anchor in the circle, mended, from the Fisher Collection*
- 28 The Virgin and Child with a Pear (41), *another impression, backed*
- 29 The Holy Family, *an etching*, and the copy by an anonymous engraver, dated 1506 (43) 2
- 30 St. Anthony (58)

bell	31	The Satyr and his Family, dated 1505 (69), and the copy by Wierix, <i>backed and defective</i>	2	2
son	32	The Effects of Jealousy (73), <i>fine impression, with the high-crown watermark, from the Fisher Collection</i>		41
his	33	Melancholy, dated 1514 (74), <i>backed and defective</i> ; and another	2	1 15
son	34	The Four Naked Women (75)		
son	35	Justice (79)		
son	36	The Group of Soldiers (88); and another	2	2
son	37	The Knight and the Lady (94), <i>fine impression, the upper margin repaired</i>		2 13
bell	38	The Monstrous Hog (95), <i>fine impression</i>		23
his	39	The Cannon, dated 1518 (99), <i>etching, with the watermark of anchor within a circle</i>		4 5
bell	40	Philip Melanchthon (105); and another	2	4 5

WOODCUTS.

stone	41	St. Christopher with the Child Christ, dated 1511 (103), <i>first state, from the Fisher Collection</i>		9
his	42	St. Christopher with the Child Christ (104), <i>from the Fisher Collection</i>		51 51
stone	43	St. Christopher with the Child Christ, dated 1525 (105), <i>from the Fisher Collection</i>		11

A. DÜRER.

his	44	A Group of Eight Saints (116)		7
his	45	St. Mary Magdalene (121), <i>top corners of plain margins repaired</i>		11 51
his	46	Design for Lace Embroidery, in white on a black ground (142), <i>the corner ornaments cut, very rare</i>		2 10
his	47	Portraits of the Emperor Maximilian (153 and 154)	2	19
his	48	The Holy Face (Appendix 26), <i>fine impression</i>		2
his	49	The Holy Face (Appendix 26), <i>Italian copy, probably Venetian</i>		
his	50	Three woodcuts from the Apocalypse, <i>contemporary copies by Jerome Greff</i>	3	5

THE MASTER, H. F. E.

male	51	Triumphal Car with Marine Gods		10
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W. HOLLAR.

- 52 Heads, after Leonardo da Vinci (Parthey, 1561-9), with titles dated 1645 and 1648 respectively (1558 and 1559); five Women's Heads (1724); and two others 11

JEROME HOPFER.

- 53 Portrait of Erasmus (62), *brilliant impression*; and others, by D. and Lambert Hopfer 3

C. JEGHERS.

- 54 Repose in Egypt, proof in chiaro-oscuro; The Temptation of Christ; and three other large woodcuts after Rubens 5

MELCHIOR LORCH.

- 55 The Deluge (1), large woodcut of two pieces joined together

GEORGE PENCZ.

- 56 Christ Appearing to St. Thomas (48); Fording the Stream (94); and others, by various engravers 10

MARTIN SCHONGAUER.

- 57 The Flight into Egypt (7), *slightly defective and backed*; St. James (40) 2

HERMANN VAN SWANEVELT.

- 58 The Waterfall (80), *two impressions*; Evening (81); Morning (82); The Nymph's Grotto (91); The Town Gates (92); Balaam (111), *first state*; and four others 11

CORNELIUS TENNISSEN OF AMSTERDAM.

- 59 The Last Supper (1), large woodcut

J. WIERIX.

- 60 Adam and Eve; and other copies, after Dürer 4
61 F. Barvecio. La Madonna del Gatto, *brilliant*; Christ in Glory Appearing to St. Francis 2

W. HOGARTH.

- 62 Election Scenes, dated 1755-8, *four plates*
63 Design for a Fan, with Scenes from the *Harlot's Progress*, PRINTED IN RED AND BISTRE, with inscription, "Given to me by Mrs. Hogarth, 1781" 1
64 Stefano della Bella. Marine Scenes, *set of eight plates* (Leblinc, 1130-37), *first states, with the address "Calisto Fern," &c.* 17
65 J. Bonasone. The Crucifixion, after Michael Angelo, *fine*; The Trojans bringing the Wooden Horse into Troy; Claelia crossing the Tiber, *first state*; and others, by Bonasone 6

- 66 J. Bonasone. Portrait of Michael Angelo Buonarotti, *fine* 1 2.
- 67 Jules Carpioni. The Magdalen in the Desert (B. 10); Virgin Reading (B. 5); and other etchings 8.
- 68 George Ghisi. Cupid and Psyche; Venus embracing Adonis; Hercules; *fine impressions* 14 3
- 69 G. F. Grimaldi, of Bologna, engravings by, *a parcel* 2.
- 70 Salvator Rosa; twenty-six engravings by Salvator Rosa, including some early states, &c. 10 29
- 71 Tarocchi Cards. Euterpe and Melpomene, *two of a set* 1.
- 72 Tarocchi Card. Astrologia, No. XXVIII. of a set 1.
- 73 Early woodcuts after Titian; and other large woodcuts 14 8.
- 74 The Snares of Death, by Baptista del Moro, and other large and early engravings 12 6
- 75 Landscapes, by Italian engravers 7 8.
- 76 Prints, by early Italian engravers, *a parcel* 2.
- 77 The Martyrdom of St. Lawrence, by Cornelius Cort, after Titian; The Virgin and Child, by Pontius, after Vandyck; Shepherd and Shepherdess, by Neefs, after Jordaens; Minerva, by Goltzius; The Adoration of the Shepherds, by C. Galle 5 5.
- 78 The Virgin and Child, and other etchings by and after Guido Reni 8 14
- MARC ANTONIO RAIMONDI.
- 79 The Emperor Trajan Crowned by the Goddess of Victory (B. 361), *two impressions, one very fine*; St. Paul Preaching at Athens (B. 44); St. Peter (B. 65); and others 7 3.
- 80 The History of St. Ursula, after Carpaccio, by Galimberto, *in nine plates* 2
- 81 Chiaro-oscuro Prints:—The Virgin Surrounded by Saints, by Alec Ghandini; and others, by Philippus, &c. 9 2
- 82 Chiaro-oscuro Prints:—The Christian Hero, *in two states*; The Presentation in the Temple; and four other large prints, by Andrea Andreani 7 5 3
- 83 The Annunciation, by Tardieu; Christ and the Two Disciples at Emmaus, by Masson, &c. 6 1
- 84 Feste de Bacchus, by Gillot; Le Bassin, by Nanteuil; and others 6 1
- 85 La Baigneuse Surprise, by Daullé; Jupiter et Leda, by Ryland; Jupiter et Calisto, by Guillard; Diane au lit, by Sornique; Leda, by Porpati 5 2

- 86 Elymas blinded by St. Paul, dated 1516, by Agostino Veneziano, after Marc Antonio Raimondi; and other early Italian engravings 8
- 87 Pan, after Jordaens, *proof, very rare*; Silenus, after Vandyck; The Virgin and the Dead Christ, after Vandyck; and others, by Bolswert 8
- 88 The Hermits, *set of twenty-three plates*, by Bolswert, after Bloemaert 8
- 89 Credulity, Superstition, and Fanaticism, dated 1762, by W. Hogarth; Indian Emperor, and Beggar's Opera, after Hogarth; Skymmington Triumph; Doctor Rock's Speech; The Stage's Glory, by Burineaux; Catalogue of Hogarth's Original Work, &c. 9

LINE ENGRAVINGS.

- 90 The Flight into Egypt, and Adoration of the Shepherds, by L. Vorsterman, after Rubens, &c. 8
- 91 View of St. Nicholas', Newcastle, large woodcut, by Nesbit, after Johnson; Assassination of L. S. Dentatus, large woodcut, by Harvey, after Haydon; and a series of twelve woodcuts, by Swain 14

PORTRAITS.

WENZEL HOLLAR.

- 92 Daniel Barban; Archbishop Spottiswoode; James Stainer 3

G. EDELINCK.

- 93 Marquis de Villacerf; Jean de Blye; Charles Gobinet; François Tortebat; Robert Nanteuil 5

ROBERT NANTEUIL.

- 94 Nicolas Fouquet, *second state*; Pet. Payen; Jean Livet; Hardouin de Perefixe; François Lotin; J. A. de Mesmes 6
- 95 Melchior de Gillière; Madame de Gillière; François de la Mothe; Hippolyte Feret, *first state*; Louis Hesselin, *proof* 5
- 96 Duc d'Espèron, *from Young's Collection*; Louis Phelypeaux de Lavrillière, *from the Roupell Collection, second state, with margin*; Hugues de Lionne, *first state, fine impressions* 3
- 97 Erasmus, by the Master with the Monogram "SK," after Holbein; and two others 3
- 98 Milton, by C. W. Sherborn, &c. 8
- 99 Admiral Ruyter; Dr. Nathaniel Highmore, both by Bloeteling, *fine, with margins* 2

- 100 Rubens, by Pontius ; Lucas Faydherbe, by P. de Jode ; Dr. John Wallis, by Faithorne ; Carolus Ludovicus, Prince Elector, by J. Payne, &c. 7
- 101 The Cornaro Family, by B. Baron, after Titian, 1732 ; Farinelli, by Wagner, &c. 6

MEZZOTINT PORTRAITS.

- 102 Christopher Walters Stockdale, by J. Smith, after Kneller, *fine impression within frame engraved in line* 4
- 103 Madam Parson, by Verkolie, after Lely, dated 1683, *fine* 3
- 104 Duke of Portland and Lord Edward Bentinck, by J. R. Smith ; Lady Philadelphia Wharton, by Dunkarton ; Jane, daughter of Lord Wenman, by Boydell ; and another 4
- 105 Marquis of Rockingham and Marquis of Granby, by R. Houston 2
- 106 Sir Godfrey Kneller ; Johannes Devoto ; and A Lady Holding a Crook, by Faber 3
- 107 Anthony Henley ; St. John Percivale ; Baron de Ginkel ; Frederick, Duke of Schomberg ; and others, by John Smith 6
- 108 Frans Mieris ; Constantine and Christian Huyghens, by Bloeteling 3
- 109 Martin Folkes, President of the Royal Society ; and Benjamin Hallett, child violincello-player, by J. McArdell 2
- 110 Handel, by Charles Turner, after Dandridge, *fine proof before all letters* 2
- 111 Sir Joshua Reynolds, by Tomkins, *brilliant proof, no margin* ; Rubens, by Townley ; and another 3
- 112 John Wilkes, Mr. Serjeant Glyn, and the Rev. John Horne, a group, by R. Houston 1
- 113 Rubens and Family, by James Watson ; P. Roestroaten, Dutch artist, by Bloeteling, *rare* 2

MEZZOTINT ENGRAVINGS.

- 114 The Fortune-teller, and two others, by N. Verkolje 3
- 115 Cupid with a Dove ; Old Woman with Knitting-needles, both by W. Vaillant ; and two others, by J. Smith 4
- 116 Time Cutting the Wings of Cupid, by McArdell, after Vandyck, *proof before all letters* 5
- 117 Sigismunde, by Dunkarton, after Hogarth ; A Woman Swearing her Child to a Grave Citizen, by J. Young, after Hogarth 2

- 118 THE SAVOYARD GIRL, by Sherlock, after Hogarth; PROOF, BEFORE THE TITLE OR ARTIST'S NAMES, DATED 1798; PRINTED IN COLOURS, *framed*
- 119 THE SAVOYARD GIRL, by Sherlock, after Hogarth, dated 1799; PRINTED IN COLOURS, *framed*
- 120 CAPTAIN THOS. CORAM, by Nutter, after Hogarth; PRINTED IN COLOURS, *framed*
- 121 Coloured Engravings, after Reynolds, by Richard Smythe and Sydney E. Wilson
- 122 View of the Manchester and Liverpool Railway taken at Newton, *coloured aquatint by Havell, after Calvert*

DAVID LUCAS, AFTER JOHN CONSTABLE.

- 123 Jacques and the Wounded Stag, *two different proofs*; also a touched proof of another subject, and Portrait of John Constable 4
- 124 The Glebe Farm, *two entirely different engraver's proofs* 2
- 125 Hadleigh Castle, *engraver's proof, with uncleaned margins*
- 126 A Heath, *engraver's proof, with pencil inscription, "Touched Jany. 20, 1831. J. C."*
- 127 Summer Morning, *engraver's proof, touched, with pencil and pen-and-ink drawings in margin*
- 128 Castle Acre Priory, *engraver's proof and two early proofs before letters* 3
- 129 View on the Orwell, *engraver's proof and two early proofs before letters* 3
- 130 Opening of Waterloo Bridge, *engraver's proof, "The First Nov., 1831," written in pencil*
- 131 Sir Frank Short. Lucerne; Huntsmen; Derwentwater; The Falls of the Rhine, Schaffhausen, after Turner, *signed artist's proofs* 4
- 132 Sir Frank Short. Stonehenge; Moonlight at Sea; and a River Scene. TRIAL PROOFS *before all letters, signed by artist* 3
- 133 J. C. Robinson. The True Philosophers and Corfe Castle, *proofs signed by artist; and four others, by the same* 6
- 134 Rajon. Head of Woman, after Leonardo da Vinci, *first state, two impressions, and two of later states*; Virgin and Child, after Correggio, *two impressions*; Jeanne d'Arc, *three states*; and two others, by this etcher 11

Various Properties.

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135	First Steps in Life, by Freeman, and Step by Step, by R. Cooper, both after Adam Buck, <i>printed in colours</i>	2	
136	The Elopement; The Virtuous Parent; Dressing for the Masquerade, and The Fair Penitent, by J. R. Smith, after G. Morland. Four of the Set of Six of the Story of Letitia, <i>brown</i>	4	
138	Mrs. Fitzherbert, by J. Collyer, after Russell, <i>printed in colours</i>	1	22.
139	Lady Peel, by S. Cousins, after Lawrence, <i>proof before the title</i>	1	0 9
140	Les Sabots, by Gaillard, after Boucher	1	
141	Madame Duclos, by Desplaces, after Largillière	1	.8
142	The Virgin and Child, by Rembrandt; The White Horse, by A. Dürer, and other etchings and photographs of celebrated pictures and drawings, <i>mounted in a volume</i>		1
143	The Battle of Camperdown, by T. Hellyer, after T. Whitcombe	1	2
144	The Battle of the Nile, by T. Hellyer, after Captain J. Weir, <i>the set of three, open letter proofs</i>	3	5.
145	The Battle of the Nile, by T. Hellyer, after Captain J. Weir	1	1.
146	Captain Lewis Mortlock Defending H.M.S. "Wolverene," by C. Turner, after J. J. Masquerier	1	.5.
147	Sir Thomas Munro, by S. Cousins, after Sir T. Lawrence	1	18

ORNAMENTS.

147A	Bernard Zan, of Nuremberg. Two Designs for Cups, and one Panel, dated 1581	3	10
147B	Bernard Zan. Two Designs for large Beakers	2	10
147C	Bernard Zan. Three Designs for Salts	3	0
147D	Johannes Collaert. Three Designs for Jewels	3	5.
147E	Daniel Mignot. Four Designs for Jewels; and a duplicate	5	8

PORTRAITS.

148	Pope Pius VII., mezzotint, after Sir T. Lawrence, by Cousins, <i>proof before the title</i>	1	
149	Masters Labouchere, by C. W. Wass, after Laurence, <i>proof before the title</i>	1	5.
150	Lord Lyndoch, Col. 90th Light Infantry, mezzotint, by S. W. Reynolds, after Sir T. Lawrence, <i>proof before any inscription</i>	1	1

- 151 Prince Metternich, mezzotint, by S. Cousins, after Laurence, *proof before the title* 1 1/2
- 152 Lord Melville, mezzotint, by C. Turner, after Laurence, *proof before inscription* 1
- 153 William Bleamire, mezzotint, by Young, after Laurence, *open letter proof* 1
- 154 Lady Selina Meade, by G. T. Doo, after Laurence, *proof before title* 1 1/2
- 155 Lord Raglan, mezzotint, by Cousins, after Grant; The Duke of Wellington, by Bartolozzi 2 1/2
- 156 Duke of Kent in uniform, by Say, after Beechey 1 1/2
- 157 Sir R. Peel, by Bromley, after Francis, *proof* 1 1/2
- 158 Duchess of York, by Cunego, after Cunningham; and Princess Louise 2 1/2
- 159 William Drummond, by Finlayson, after Johnson 1 1/2
- 160 Countess of Chesterfield, by Brown, after Lely 1 1/2
- 161 Mrs. Cross, by Smith, after Hill 1 1/2
- 162 Mrs. Cross as St. Catharina, by Smith, after Hill 1
- 163 Lady Elizabeth Cromwell, by Smith, after Kneller, *fine* 1
- 164 Duchess of St. Albans, by Smith, after Kneller 1 1/2
- 165 Lady Williams, by Beckett, after Wissing, *rare* 1 1/2
- 166 Duchess of Mazarin, by Valch, after Lely 1 1/2
- 167 Duchess of Mazarin as Pomona, by Watson, after Netcher 1 1/2
- 168 Lady Price, by Brown, after Lely 1 1/2
- 169 Mrs. Lane, by Faber, after Kneller 1
- 170 Lady Essex and her Children, by Beckett; and one other 2 1/2
- 171 Ladies Jones, by Smith, after Vandewaar, *proof* 1 1/2
- 172 Countess of Portland, by Brown, after Vandyck 1
- 173 Lord Godolphin, by Smith, after Kneller 1 1/2
- 174 Duchess of Ormond and her Son, by Smith, after Kneller 1 1/2
- 175 Lady E. Wilmot, by Smith, after Wissing 1

VARIOUS SUBJECTS.

- 176 Jupiter, by Ward, after Gilpin, *open letter proof* 1 1/2
- 177 Young Falconer, by Hodgetts, after Geddes 1 1/2

178	George Baker, by Giller, after Hancock, <i>proof</i>	1	11
179	Summer Amusements, by Williamson, after Morland; and two others on fishing	3	11
180	Young Waltonians, by Lucas, after Constable	1	18.
181	Spring and Peace, by Dawe, after Rosalba	2	18.
182	Holderness Cow, proof by W. Ward	1	12.
183	Burton Ox, by Jeakes, <i>in colours</i>	1	218.
184	Capt. Faulkner in the "Zebra," by Daniell, after Singleton	1	
185	Capt. Trollope in the "Glatton," by Daniell, after Singleton	1	
186	"Rather Varmint," by Hunt, after Alken; and one other, <i>in colours</i>	2	570
187	Rent-day and Village Politicians, after Wilkie	2	
188	Col. Gardiner's Last Interview, by Gillray		10
189	Lady Unmasked, after Boucher; and other engravings	9	18.
190	Plenty, by Corbet, after Pyle; and early mezzotints, by V. Somer	8	
191	Actresses Dressing in a Barn, after Hogarth; and two others	3	8.
192	H.M.S. "Guardian"; and various others	12	1.

SECOND DAY'S SALE.

FINE PRINTS AND DRAWINGS, TOGETHER
WITH SOME OIL PAINTINGS.

- 2 8
193 Lady Cowper, by F. Bartolozzi, after Hamilton; Pomona, by Bartolozzi, after Cipriani; and Music, by Watts, after A. Kauffman, *framed* 3
187.
194 DANCING DOGS, by T. Gaugain, after G. Morland, *printed in colours, framed* 1

DRAWINGS.

ROWLANDSON.

- 8
195 A well-known Connoisseur making a Bargain near King's Place; The Gentle Sex Enticing a Pedestrian; and two others, *in water-colours and pen-and-ink* 4
- 1
196 Venus and Cupid, after Correggio; and Leda, *in water-colours* 2
- 3
197 Miseries of Social Life; Tutors of a College emptying one bowl and ringing for another; and two others, *in water-colours* 4
- 10
198 The Alarm, *in water-colours* 1
- 4 87
199 The Ford, *in water-colours* 1
- 10
200 Summer's Amusements, *in water-colours* 1
- 4
201 Mother Breedwell presents her husband each year with a chopping fine boy and sometimes with a pair, *in water-colours* 1
- 13
202 Johnny Newcome in Bombay, and other caricature drawings in water-colours, by M. H., 1814 (41); and three aquatints of Indian life, *bound in a volume* 44
- 1
203 The Follies of a Day, or the Marriage of Figaro; The Grand Review on Sydenham Common; Caricature Portraits by Dighton, and others by J. K. Cruikshank, Woodward, &c. 27
- 11
204 A Peep into Camp; Too Many for a Jew, by Rowlandson; caricatures on Napoleon, &c., by Gillray, Rowlandson, and others 29
- 1
205 The Corsican Whip Top in Full Swing, and other caricatures on Napoleon, George IV., etc., by George Cruikshank 15
- 2 10
206 La Marchande de Saucisse, by Debu-court, and other costume plates, by Gatine and Sansom, all after Vernet 6

207	Montagne Artificielle de Belleville ; Uniformes Anglais, and other caricature costume plates from " Le Bon Genre "	19	2.9
208	Mr. Des Fadaises, Mlle. Des Fleurettes, and other French caricatures	24	3.1
209	French caricatures of Napoleon	12	5.5
210	Armées des Souverains Alliés, 1815, costume plates	10	3.
211	Mort de Montcalm, and four other historical plates, aquatints by Moret and Sergent, in colours, and French military costumes	12	6.
212	Military Incidents and Costumes, by Ziegler, after Gessner, <i>aquatints in colours</i>	8	12.
213	Sadler's Flying Artillery and Expedition or Military Fly, by Rowlandson, <i>in colours</i>	2	4.8
214	The Manual and The Ten Divisions of the Highland Broad Sword, by Rowlandson and Hill, <i>in colours</i>	1	2. 2.
215	Chatsworth, by Vivares ; Interior of a Packet ; E. Fitzgerald (17 impressions) ; H. Huth (13 impressions), &c.	39	6.
216	La Baraque Rustique, by Janinet, after Ostade, <i>in colours</i>	1	6.10
217	COLLECTION OF PLATES TO LA FONTAINE, by Dambrun, Delignon, and others, after Fragonard, mostly proofs	24	58.
218	Histoire de Ragotin, plates by Suruque, Jeaurat, and others, after Pater, <i>bound in a volume</i>	14	14
219	Thirteen Portraits of American Generals and Legislators, by B. Reading, after Du Simitière, <i>bound in a volume</i>	1	9
220	GOVERNOR POWNAL, by R. Earlom, after Cotes, <i>first state, fine</i>	1	35.
221	William Wake, by G. White, after Gibson	1	1.
222	" NOVUM AMSTERODAMUM," early line-engraving of New York	1	8
223	George Washington, by J. Heath, after G. Stuart, <i>open letter proof</i>	1	5.18
224	Lafayette, by Leroux, after A. Scheffer, <i>open letter proof</i>	1	8.
225	Mrs. Fitzherbert, by J. Condé, after R. Cosway	1	1.
226	Sir J. Reynolds, by J. K. Sherwin, after Reynolds, <i>scratch letter proof</i>	1	1
227	Master Lambton, by S. Cousins, after Lawrence	1	10
228	Cries of London :—Milk below, Maids, by L. Schiavonetti, after F. Wheatley, <i>in brown, proof</i>	1	8. 1
229	Old Chairs to Mend ! by Vendramini, after F. Wheatley, <i>proof</i>	1	2.10

- 230 New Mackerel ! by N. Schiavonetti, after F. Wheatley 1 *Lam*
- 231 Alken's Discoveries : Snow, in colours 1 *Lam*
- 232 STAGE COACH WITH THE NEWS OF PEACE, by Havell, after J. Pollard, in colours 1 *Gothe*
- 233 THE LAST HOUR OF A CONTESTED ELECTION FOR M.P., by R. Havell, after J. Pollard, in colours 1 *Fl*
- 234 The Lioness attacking the Horse of the Exeter Mail Coach, by R. Havell, after J. Pollard, in colours 1 *Ran*
- 235 "The Harriet," Earl Belfast's Yacht, by E. Duncan, after W. J. Huggins, in colours 1 *Lam*
- 236 L'Anglomane, by Darcis ; Le Courier Anglais, by Debucourt ; and La Course Anglaise, all after Vernet, in colours 3
- 237 L'Orange and Les Petits Messieurs, by and after C. L. Debucourt 2
- 238 The Sleeping Girl, by Jardinier, after Greuze, proof 1
- J. M. W. TURNER'S LIBER STUDIORUM.
- 239 Dunstanborough Castle, by C. Turner (R. 14), engraver's proof 1 *Curl*
- 240 Little Devil's Bridge over the Russ above Altdorf, Switzerland, by C. Turner (R. 19), second state 1 *Lam*
- 241 Original Sketch of a Picture for W. Leader, Esq., by C. Turner (R. 20), second state 1
- 242 Morpeth, Northumberland, by C. Turner (R. 21), second state 1 *Fl*
- 243 Windmill and Lock, by W. Say (R. 27), second state 1 *Fl*
- 244 Lauffenbourg on the Rhine, by T. Hodgetts (R. 31), third state 1 *Lam*
- 245 From Spenser's "Faërie Queene," by T. Hodgetts (R. 36), second state 1 *Lam*
- 246 Water Mill, by R. Dunkarton (R. 37), second state 1 *Rea*
- 247 Solitude, by W. Say (R. 53), third state 1 *Lam*
- 248 The Source of the Arveron, in the Valley of Chamouni, Savoy, by J. M. W. Turner (R. 60), third state 1 *Mag*

OLD MASTERS.

Many of the following are from the Huth Collection :—

- 249 A. and H. Wierix : A small volume containing twenty-eight plates of the "Life of Christ," "Martyrdom of St. Laurence," &c. 1 *Lam*
- 250 Janinitzer : Plates from the "Neuw Grottesken Buch" 8 *Mag*
- 251 J. H. Roos : The set of eight landscapes, with sheep and goats (B. 10-17), before the numbers, and with address of Carelse 8 *Gothe*

252 J. H. Roos :—The set of thirteen landscapes, with groups of animals (B. 18-30), first states, with the rare German title 13

253 Lucas Cranach :—Frederick III. and his brother, John I. (B. 2) 1

A. DÜRER.

254 Christ bearing the Cross and The Entombment, from the set of "The Passion," *woodcuts* (B. 12 and 15) 2

255 THE APOCALYPSE OF ST. JOHN, *woodcuts* (B. 60-75), set of sixteen; with the Latin Text at the back with the exception of No. 74, which has the German text; No. 73, 74, and 75 slightly damaged 16

256 The Man of Sorrows, with the arms extended (B. 20) 1

257 The Man of Sorrows, seated (B. 22) 1

258 TWO ANGELS HOLDING THE SUDARIUM (B. 25), from the P. Mariette Collection, *fine* 1

259 An Angel with the Sudarium (B. 26), *etching on tin* 1

260 THE KNIGHT AND DEATH (B. 98), *fine* 1

261 The Triumphal Car of Maximilian, *etching*

262 Hans Baldung Grün : The Dead Body of Christ Transported to Heaven (B. 43), *woodcut* 1

263 W. Hollar : THE MAGNIFICENT CHALICE (P. 2643) 1

264 D. Hopfer : A RELIQUARY : With representation of the Body of Christ supported by the Virgin (B. 17) 1

265 D. Hopfer : PANEL OF ORNAMENT : Below, the Virgin and St. John at the foot of the Cross; above, the Virgin adored by Two Angels, *rare* 1

LUCAS VAN LEYDEN.

266 ESTHER BEFORE AHASUERUS (B. 31) 1

267 St. Joachim and St. Anne (B. 34) 1

268 An Ornamental Composition (B. 162); A Panel of Ornament, with two Syrens (B. 164); and An Escutcheon, with ornament mask, supported by two cupids (B. 167) 3

269 Virgil Solis : A Troop of Soldiers marching towards the left (B. 264), and Illustration of the Working of a Mine (B. 364) 2

270 M.Z. : Matthias Zagel : SOLOMON ADORING THE IDOLS (B. 1), *fine and rare* 1

271 M.Z. : Matthias Zagel : THE YOUNG MAN EMBRACING A LADY (B. 15), *fine*

- 272 J. B. Colbert, by R. Nanteuil (D. 72), *third state* 1 *veg*
 273 Cardinal Mazarin, by R. Nanteuil (D. 174), *first state* 1 *Guin*

A. VANDYKE.

The numbers quoted are from E. Dutuit :—

- 274 Peter Breughel (D. 2), *fifth state* ; Jodocus de Momper (D. 7),
fifth state ; and Adam Van Noort (D. 8), *sixth state* 3 *50*
 275 Erasmus of Rotterdam (D. 4), *probably second state* 1
 276 John Snellinx (D. 10), *fifth state* ; Francis Snyder (D. 11), *third*
state ; and William de Vos (D. 14), *third state* 3 *pl*
 277 John de Wael (D. 16), *fourth state* ; Justus Suttermans (D. 12),
fourth state ; and Franciscus Junius 3
 278 Henrietta Maria, by J. Snyderhoef, after A. Vandyke, *fine* 1 *Des*

Various Properties.

- 279 The Return from Shooting, by F. Bartolozzi, after F. Wheatley,
coloured 1 *Lu*
 280 Fishermen on Shore, by W. Hilton, and Fishermen Going Out, by
 S. W. Reynolds, *the pair* 2 *the*
 281 J. M. W. TURNER'S LIBER STUDIORUM, *the seventy-one plates*
bound in a volume. 1 *Rom*
 Plates 29–34 and 64, *in the second state.*
 Plates 1, 4, 7, 12, 14, 15, 16, 18 to 22, 26, 27, 28, 30, 32, 33,
 36 to 42, 56, 57, 59, 60, 62, 63, 65, and 71, *in third state.*
 Plates 2, 3, 5, 8, 10, 11, 13, 23 to 25, 31, 35, 43, 46, 47, 49 to
 54, 58, 61, 67 to 70, *in fourth state.*
 Plates 6, 9, 45, 48 and 66, *in fifth state.*
 Plates 44 and 55, *in sixth state.*
 Plate 17, *only state.*
 282 Views in Rome, France, &c. ; Architectural Drawings of Hospital
 of Madrid and Linea, *parcel* *Rom*
 283 Etchings, by Angelica Kauffman 21
 284 The Birth of Shakespeare and Shakespeare's Tomb, after
 A. Kauffman, *the pair* 2

285	Landscape Scenery : Principally Views in and near Bath, by T. Fielding, after B. Barker, <i>aquatints in colours, mounted in a volume</i>	20	2.
286	Caroline and Lindorf, by J. Ogborne, and Caroline and Walstein, by J. Strutt, after T. Stothard	2	2.
287	Joan of Arc receiving the Sacred Banner, and the Crown of England offered to Lady Jane Grey, <i>in colours</i>	2	5
288	RUNAWAY LOVE, by C. Knight, after Stothard, and LOVE RETURN'D, by W. Bond, after Singleton, <i>the pair, printed in colours</i>	2	29
289	NURS'D AT HOME, AND NURS'D ABROAD, by L. Strutt, after Stothard, <i>the pair, printed in colours</i>	2	10
290	PHEASANT SHOOTING, by Clark, W. M. Craig, and Merke, after S. Howitt, <i>pair, in colours</i>	2	30
291	PARTRIDGE SHOOTING, by J. Clark, J. Godby, and H. Merke, after S. Howitt, <i>the pair, in colours</i>	2	40
292	SNIPE SHOOTING, GROUSE SHOOTING, WOODCOCK SHOOTING, AND DUCK SHOOTING, by J. Godby and H. Merke, after S. Howitt, <i>in colours</i>	4	65
293	A volume of twelve drawings, by John Leech, in pencil, with the dates of their appearance in "Punch," and titles, <i>mounted in a volume</i>	1	3 10
FRAMED.			
294	THE SHIPBUILDER, by C. H. Hodges, after Rembrandt, <i>proof before the title</i>	1	62.
295	Henry Viscount Melville, by G. Dawe, after H. Raeburn	1	2 10
296	LORD NEWTON, by C. Turner, after H. Raeburn, <i>open letter proof, fine</i>	1	5
297	Henry David Inglis, by C. Turner, after H. Raeburn	1	9. 0
298	Portrait of a Lady, by Buck, <i>in water-colours</i>	1	1.
299	Peasant seated on a Stone, by P. J. de Louthembourg, <i>in water-colours</i>	1	8.
300	Hesitation, and The Choice, by and after W. Ward, <i>the pair</i>	2	9 10
301	Mother and Daughter, by G. Minasi, after R. Cosway, <i>printed in colours</i>	1	4 4
302	Music, by W. W. Ryland, after Bunbury, and Blind Man's Buff, by Ryland, after A. Kauffman, <i>circles</i>	2	5 10

The Property of a Lady of Title.

- 303 The Favourite Rabbit, by C. Knight, after J. Russell, *printed in colours* 1 *Elk*
- 304 MISS FARREN, by F. Bartolozzi, after Lawrence, *printed in colours* 1 *N*

Various Properties.

- 305 REMBRANDT ETCHINGS. Jason and Medea (Wilson 116), state before the plate was reduced, fine impression, cut close, from the Esdaile Collection 1 *res*
- 306 Early German School. The Virgin standing on a Crescent, holding the infant Jesus and crowned by two Angels, *pen-and-ink drawing* 1 *Lo*
- 307 Christ and His Disciples, in a Landscape, in pen-and-ink; a portion of the right-hand lower corner is missing; this has been replaced and the monogram of Albert Dürer, with the date 1510 added by a later hand; *drawing* 1
- 308 YOUNG SAILORS AND THE LITTLE VOLUNTEER, by J. Young, after Paye, *the pair, printed in colours, fine* 2 *Elk*
- 309 Two Favourite Chickens Going to Market, by W. Pether, after Bigg, *open letter proof* 1 *Ben*
- 310 Sunday Morning, by W. Nutter, after Bigg, *proof before the title* 1 *Bo*
- 311 A YOUNG LADY ENCOURAGING THE LOW COMEDIAN, by W. Ward, after Northcote, *fine* 1 *Elk*
- 312 A LADY AND HER CHILDREN RELIEVING A COTTAGER, by J. R. Smith, after Bigg, *open letter proof* 1 *reg.*
- 313 Stable Amusement, by W. Ward, after G. Morland 1 *Bo*
- 314 The Public-house Door, by W. Ward, after G. Morland 1 *Bo*
- 315 ALEHOUSE POLITICIANS, by W. Ward, after G. Morland, *fine* 1 *Elk*
- 316 INSIDE A COUNTRY ALEHOUSE, by W. Ward, after G. Morland 1 *reg.*
- 317 A PARTY ANGLING, by G. Keating, and THE ANGLER'S REPAST, by W. Ward, after G. Morland, *the pair, fine* 2 *Elk*
- 318 The Pytchley Hunt, by W. T. Davey, after Barraud, and three others 4 *Bo*

aby	319	The Misses Crewe, by Dixon, after Reynolds	1	. 0
then	320	The Boy Discovering the Goose with the Golden Eggs, and Companion, by J. Young, after Page	2	5
scribble	321	The Fruits of Early Industry, and The Effects of Youthful Extravagance, by Ward, after Morland, <i>the pair</i>	2	3
h	322	The Fruits of Early Industry and Economy, and The Effects of Youthful Extravagance and Idleness, by W. Ward, after Morland, <i>the pair</i>	2	2 5
del	323	The Warrener, after S. De Koster, and Rural Music, by Gaugain, after Westall	2	4
od	324	The Bird, by Dean, after Reynolds, <i>coloured</i>	1	5
ll	325	The Young Dealer and Rustic Cares, after Morland, <i>coloured</i>	2	2
er	326	The Storm in Harvest, after R. Westall, <i>printed in colours</i>	1	2 5
od	327	The Reaper, signed Cruikshank, 1802, <i>in water-colours</i>	1	4
old	328	The Fortune-hunter, drawing, by Rowlandson, signed and dated 1793	1	1 1
h S.	329	The Lock, by D. Lucas, after J. Constable	1	5 6
ll	330	The Ass Race, by W. Ward, and A Mad Bull, by R. Dodd, after G. Morland, <i>the pair, coloured</i>	2	5
del	331	Fishermen and Smugglers, by J. P. Smith, after G. Morland, <i>the pair, printed in colours</i>	2	5 5

The Property of a Private Collector.

CORREGGIO.

- 332 Cupid Learning a Lesson. *In black chalk.* From the Cosway Collection; possibly a study for the "Cupid Learning his Letters" in the National Gallery 1

CESARE DA SESTO.

- 333 A Processional Scene, with a cortège of many horsemen, in a colonnaded piazza. *In pen-and-ink.* The mounted figure at the head next to the statue resembles Sforza, Duke of Milan 1

ANDREA DEL SARTO.

- 334 Head of his Wife, Lucrezia Fede. *In red chalk.* From the Wellesley Collection

LUTI.

- 335 The Holy Family. The Child smiles embracing the Virgin, who glances at the little St. John, who has touched her knee. On the right side of the column behind her St. Joseph looks round. Tree in background. The child stands on a little bed, the foot of which is classically sculptured. *In wash and tinted* 1

PERINO DEL VAGA.

- 336 A part of the Medici Chapel, in Florence, with the Michel Angelo figures. *In sepia* 1

FRENCH SCHOOL.

L. BONNET.

- 337 Head of a Girl. *In red chalk* 1

FLEMISH SCHOOL.

T. VAN THULDEN.

- 338 The Empress Helena adoring the Cross which is being erected before her. *With collector's mark* 1

PASTELS OF THE ENGLISH SCHOOL.

FRANCIS COTES, R.A.

- 339 Portrait of Lady Coventry, née Maria Gunning. The old frame is backed with its original brocade 1

JOHN RAPHAEL SMITH.

- 340 PORTRAIT OF MISS DAPHNE THOMSON. Framed; the inscription at the back of the frame is believed to be in J. R. Smith's own handwriting. [See Illustration] 1

J. C. IBBETSON.

- 341 Landscape oil-painting of a Castle overlooking a River 1

SIR JOSHUA REYNOLDS, P.R.A.

- 342 The Madonna, Child, and St. John. *In pen-and-ink*. From the Esdaile Collection 1

THOMAS GAINSBOROUGH, R.A.

- 343 A Path in a Wood; A Village with Trees; Study of a blasted tree. All on grey paper and *in pencil heightened with white*. From the Hibbert Collection 3



No. 340

G. HARLOW, R.A.

- 344 Two paintings for tinted transparencies of Mrs. Siddons as Lady Macbeth in the Candle and Sleepwalking Scenes, together with a rough sketch of the latter. From the Claude Ponsonby Collection. These belonged formerly to Lady Bessborough, Sheridan's friend, and the sister of Georgiana Duchess of Devonshire 2
- 345 Small water-colour head of a lady with full-length of a child sleeping on the reverse 1

J. WOODWARD.

- 346 CARICATURE DRAWINGS. The Prince Regent, Lord Thurlow (Chancellor), and another. Relates to the fight about the Regency Bill, 1788, in the House of Commons. *In pencil*. Fox and North hatching eggs. Relates to the Coalition, 1783. *In pen-and-ink*. Contention. "Tantæne animis celestibus iræ?" with the tug of war played by the Prince of Wales, Lord North, Fox, Pitt, King George III., and Lord Thurlow. Relates to the ousting of the Coalition. *In water-colour* 3
- 347 Early English. Gretna Green. *In wash* 1
- 348 Early English. Ludgate Hill, showing a view of St. Paul's. *In wash*. From the Claude Ponsonby sale 1
- 349 Early English: attributed to T. Paine. A Cottage Door with trees, figures, and landscape. *In water-colour*. From the Claude Ponsonby sale 1
- 350 "Hogomont, drawn one month after the battle of June 18, 1815," by one of the Bessborough family (after Captain Ponsonby's death at the battle of Waterloo). This is an interesting memorial of Waterloo drawn on the spot. One similar is in the Army and Navy Club 1

RICHARD WILSON, R.A.

- 351 An Italian Landscape, with figures. *In wash* 1

UNKNOWN.

EARLY ENGLISH: SCHOOL OF TURNER.

- 352 A Jetty, with a figure, a boat, and water in the background. *Water-colour* 1

LADY BESSBOROUGH.

- 353 A Bacchic Dance. The girl with the tambourine is possibly the figure of Lady Hamilton, whom Lady Bessborough knew well at Naples 1
- 354 Village Children. *Pencil* 1

355 ~~Italian Mother and Child. Pencil~~ 1

356 ~~A Village Scene, with children and goats~~ 1

UNKNOWN EARLY ENGLISH.

357 Belvoir Castle. *Pencil.* From the Claude Ponsonby Sale 1

J. M. ~~WRIGHT.~~

358 ~~Oberon and Titania. In wash~~ 1

SIR JOHN MILLAIS, P.R.A.

PENCIL SKETCHES.

359 Illustration to one of A. Trollope's novels. First Study for the picture of Sir Isumbras Crossing the Ford 1

DRAWINGS: EARLY ITALIAN.

TINTORETTO.

361 Eleven separate small sketches (in pen-and-ink, heightened with white on bistre background), on both sides of two sheets. They comprise Christ casting out Devils; The Magdalen washing the Saviour's feet; The Nativity; another study of St. Joseph for the same; The Last Supper; The Conversion of St. Paul; St. Jerome in the Desert, with another Study above of St. Jerome; The Resurrection; Part of a Roman Procession, probably for portion of a picture of Christ bearing the Cross. From the Esdaile, Bale and Crouget Collections 11

PAUL VERONESE.

362 A large drawing in chalk heightened with colour, with many figures. It probably represents St. Sebastian going to Martyrdom, possibly a study for the fine picture in the Church of St. Sebastian in Venice. From the Langkrink Collection. 1

FRANCESCO GUARDI.

363 A Scene on a Lagoon, with boats and figures, and on one side a ruined castle 1

CANALETTO.

363A The Rialto.

PERUGINO.

363B The Deposition.

SEBASTIAN DEL PIOMBO.

363c The Return of the Prodigal Son. From the Herbert Cook Collection.

PARMIGIANO.

363D Three Studies: A figure of Time; a head of a Lady; and the head of a Man. From the Monzel Collection.

OIL PAINTINGS.

EARLY ITALIAN SCHOOL.

ANTONELLO DA MESSINA.

- 364 Portrait of a Nobleman or a Condottieri, in a black dress, wearing a dark cap with a jewelled device in it. In an old Italian carved frame. Of this fifteenth-century Master there appears to be only one portrait in the National Gallery 1

SEBASTIANO DEL PIOMBO.

- 365 Portrait of Titian in old age 1

 Various Properties.

DRAWINGS IN WATER COLOUR, CRAYON, ETC.

DAVID COX.

- 366 Rocky Coast Scene, with figures in foreground, $7\frac{3}{4}$ in. by $11\frac{1}{2}$ in.

W. L. LEITCH.

- 367 Temple Cegesta, 8 in. by $11\frac{3}{4}$ in.

- 368 Mountainous Landscape, $3\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

GEORGE S. SHEPHERD.

- 369 Commons Court House, near the Bishop's Palace, Chichester, Sussex, 9 in. by 12 in.

T. S. ROBINS.

- 370 River View, with Hay Barges in full sail, $10\frac{1}{4}$ in. by $15\frac{1}{2}$ in.

OLD CROME.

- 371 Woodland Scene, with three woodcutters and dog in foreground, $12\frac{1}{2}$ in. by 19 in.

T. GAINSBOROUGH, R.A.

- 372 Landscape, with shepherd, cow and dog resting on the slope of a hill, 11 in. by 15 in. *Pencil*

SIR E. LANDSEER, R.A.

- 373 Deer on Mountain-top, 10 in. by 14 in., and A Dead Deer, 7 in. by 11 in. 2

W. MÜLLER.

- 374 The Slave-market, Cairo, 19 in. by 13 in.

G. CHARTRES.

- 375 Napoleon and the Sentry, 14 in. by 17 in.; and a Tragedy of the Mountains, 12 in. by $15\frac{1}{2}$ in. *Monochromes* 2

D. G. ROSSETTI.

- 376 Portrait of a Lady holding a spray of palm, in red crayons, $16\frac{1}{2}$ in. by 15 in. (See letter of authenticity at back of drawing) 1

FLEMISH SCHOOL.

- 377 Gouache Drawing. St. John writing his Gospel, 19 in. by 15 in. 1

C. J. PINWELL.

- 378 Maid Mettill (Danish Ballad), crayons, $21\frac{1}{2}$ in. by 18 in. 1

THOMAS DANBY, 1878.

- 379 The Draeth, Port Madoc, 10 in. by 14 in. 1

E. J. GREGORY, R.A.

- 380 "Moves on the Old Grey Mare" (Vicar of Wakefield), 6 in. by 11 in. 1

A. BOYD HOUGHTON.

- 381 The Fan-bearer, 10 in. by 7 in. 1

JOHN SYER, 1880.

- 382 A View near Bettws-y-Coed, 10 in. by $14\frac{1}{2}$ in. 1

F. G. BRANGWYN.

- 383 Seascape, with three 3-Decker Vessels, 16 in. by 12 in. 1

UNKNOWN.

- 384 Head of an Old Man, 13 in. by 9 in. ; and two others *unframed* 3

E. B. 1888.

- 385 River Scene, with Town in background ; and River View with Boat at Landing-stage, a pair, 7 in. by $9\frac{1}{2}$ in. 12

ANDREA DEL SARTO.

- 386 Portrait of a Lady in red robe, full-length, signed, 13 in. by 7 in. 1

JOHN RUSKIN.

- 387 Head of a Bird, sketched at Oxford for the instruction of Miss Leslie, March 1875, $3\frac{1}{2}$ in. by 5 in. 1

LESLIE.

- 388 Three Drawings of Birds, unframed but mounted 3

OIL PAINTINGS.

FRAMED.

SIR P. LELY.

- 389 Portrait of Lady Tyrrell, wife to Sir Peter Tyrrell, of Castle Thorpe, Bucks, with long dark curling hair, pearl necklace, in blue bejewelled dress ; her left hand holding her hair, her right hand pointing towards two lambs in the corner of the picture, three-quarter face to right (facing), 50 in. by 40 in. 1

FERDINAND BOL.

- 390 Bust Portrait of Young Woman wearing pearl earrings and lace collar, panel, $14\frac{1}{2}$ in. by 11 in.

CORNELIUS JANSSENS.

- 391 Portrait of Lady with wide ruff and green bejewelled dress, oval in square, panel, 23 in. by $17\frac{1}{2}$ in.

CANALETTO.

- 392 Roman Temple, with figures in a circle dancing, 15 in. by 19 in.

EARLY ENGLISH.

- 393 The Death of Cleopatra, signed in left-hand corner, unframed, 15 in. by 12 in.

WOOTTEN.

- 394 The Sportsmen's Return, 14 in. by 17 in.

ENGLISH SCHOOL.

- 395 Fruit on a Table, oval on tin, 16 in. by $12\frac{1}{2}$ in. diam.

W. SHAYER, SENR.

- 396 Landscape, with Cows and Sheep, 17 in. by 13 in.

GEORGE LANCE, 1839.

- 397 Fish on a slab, 27 in. by 36 in.

J. CONSTABLE, R.A.

- 398 Hampstead Heath, 12 in. by 16 in.

CLOUGH BROMLEY, 1897.

- 399 Harvest Scene: Near Lea Farm, Stopham, Sussex, $7\frac{1}{2}$ in. by 11 in.

- 400 Village Scene, Fittleworth; and An Extensive Landscape, a pair, 7 in. by $9\frac{1}{2}$ in.

CLOUGH BROMLEY, 1885.

- 401 River View, with Bridge, Indian ink, 5 in. by 12 in.

F. BRANGWYN.

- 402 Eastern Buildings, with figures in foreground, panel, 10 in. by 12 in.

- 403 Old Houses overlooking a River: boat in foreground, panel, 17 in. by 12 in.

DUDLEY HARDY.

- 404 Interior, with female figure seated on a chair, and female figure seated on a bench: view of town in distance, a pair, 10 in. by 7 in.

R. WILSON, R.A.

- 405 Landscape with castle on hill in background; lake in middle distance, and figures in foreground, 25 in. by 30 in.

P. REINAGLE.

- 406 Woody Landscape; figures and donkey on a winding road, 28 in. by 36 in.

P. NASMITH.

- 407 A Wayside Cottage, signed and dated 1826, 6 in. by 7 in.

A. VICKERS.

- 408 On the Rhine, 11 in. by 17 in.

FRENCH SCHOOL.

- 409 The Departure for the Chase, 14 in. by 12 in.

DUTCH SCHOOL.

- 410 Portrait of a Gentleman in high-crowned hat, flat linen collar, and dark coat, aetat 55, signed "A. B., 1659," 21 in. by 17 in.

CUYP.

- 411 Landscape and Cattle by a river; figures on a hillock, 29 in. by 40 in.

ENGLISH SCHOOL.

- 412 Coast Scene, with a rocky bay, 24 in. by 58 in.

SAMUEL LAURENCE.

- 413 Portrait of Samuel Rogers, Esq., 1852, in close-fitting cap and blue coat, 30 in. by 25 in.

SIR J. REYNOLDS.

- 414 Portrait of a Lady with powdered hair, and wearing white dress, 12 in. by 9 in.

HOGARTH SCHOOL.

- 415 Portrait of Lady in blue dress, and Portrait of Man in shaped hat and brown coat holding a book, panels, 12 in. by 9 in. 2

EARLY ENGLISH.

- 416 Portrait of a Poet, panel, 12 in. by 9 in.; and Velasquez (after) Portrait of Philip IV., King of Spain, when old, canvas on panel, 14 in. by 11 in. 2

J. J. HAECKEN.

- 417 Admiral Blake Destroys the Tunisian Navy at Porto Farina, April 4, 1655, 40 in. by 50 in.

ITALIAN SCHOOL.

- 418 Two Frieze Decorations, figure subjects, 14 in. by 39 in.

GUERCINO.

- 419 The Choristers, 29 in. by 41 in. 2 10

EARLY ITALIAN.

- 420 Two Saints at Devotion, 44 in. by 33 in. 10

ITALIAN SCHOOL.

- 421 St. Jerome at Prayer, 38 in. by 28 in. 10

C. DOLCI.

- 422 Girl with palette, and Child, 29 in. by 42 in. 5 0

N. MAES.

- 423 Child in hat with white feather and blue dress holding a rose, 34 in. by 26 in. 2

LELY.

- 424 Portrait of Gentleman with long curling hair, lace kerchief, and brown cloak, 30 in. by 25 in. 5 10

EARLY ITALIAN.

- 425 Head of an Old Man, 27 in. by 24 in.; and Head of a Monk, 25 in. by 19 in. 2 8

FLEMISH SCHOOL

- 426 Holy Family, 29 in. by 25 in. 2 17 6

CANALETTO.

- 427 The Grand Canal, Venice, with buildings and boats, 25 in. by 39 in. 4 10

MORLAND.

- 428 The Coming Storm, 8 in. by 12 in. 1

DUTCH SCHOOL.

- 429 Two Dutch Peasants Drinking, 7 in. by 5 in. 1 8

END OF THE SALE.

2745. 2 0

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1	A chiaroseuro print, by Prestel, <i>in brown and gold</i> ; Les Enfants du Nocher, by G. Maile, after Beaume; lithographic portraits; etc.	14 15
2	Views in Italy of places mentioned in the works of Horace, by Dunker, after Hackert	3 11
3	Views in Bohemia, by Princess Pauline Schwarzenberg; Landscapes, by J. J. Boissieu; etc.	/ 62
4	Views of Trautsen, Fernstein, Friedburg, Innsbruck, and other places, by Pieringer, after Runk, <i>aquatints</i>	/ 1 21
5	View of the Grotto near Adelsberg; The River Reka; and other Views, by Postl, after Runk	10 18
6	Landscapes, Mythological Subjects, etc., by S. Gessner, of Zurich	13 32
7	Landscapes and Fancy Subjects, by S. Le Gros, 1796; and others	3 33
8	Promenades Aeriennes, by Lerouge; and various Foreign Views	27
9	Costumes; Book Illustrations; Caricatures; etc., <i>many in colours</i>	3 3 a parcel
10	Six Heads, by and after T. Cheesman, <i>in original covers</i> ; and other Fancy Subjects	5 16

2 8	11	A collection of Engravings of Views and Historical Subjects relating to Haarlem	51	Rea
16	12	Incidents in the Life of Napoleon, Charles X, and other Historical Prints, etc.	a parcel	Norm
5	13	A collection of Landscapes and Fancy Subjects, by F. Kobell	a parcel	Rand
0 12	14	W. Locker, by Heath, after Abbott; Lithographic Portraits of French Actors and Actresses; and Views of Chester; etc.	a parcel	C. Mac
10 10	15	View of the Banks of the Thames, from Westminster Bridge to Richmond; and A View of London from the Adelphi, by Clark, <i>aquatints in colours, in original portfolio</i>	1	W. Mac
6	16	Le Retour de Paris; A Party of Pleasure; The Comforts of a Cabriolet; and other Caricatures by G. Cruikshank, <i>coloured</i>	10	W. Mac
8	17	Caricatures by Rowlandson, Gillray, W. Heath, and others	58	W. Mac
5 15	18	Locomotion; and A Scene in the Farce of "Lofty Projects," by G. Cruikshank, <i>coloured</i>	2	C. Mac
18	19	Beggar Children, by L. Buckhorn	12	Norm
1	20	Croquis Lithographique, by H. Vernet, 1818; a series of sixty-nine Lithographs of Military, Sporting and other subjects, <i>bound in a volume</i>	69	C. Mac
2 10	21	Military, Fancy and Sporting Lithographs, after H. and C. Vernet, Charlet and Grenier	62	W. Mac
3 15	22	French Lithographs, <i>some coloured</i> , after Fragonard, Adam; Caricatures from Pandore, etc.	69	W. Mac
6 15	23	Les Amusements de l'Enfance; Les Plaisirs de la Jeunesse, etc. by Grandville, <i>coloured lithographs</i>	9	W. Mac
2 10	24	Grisettes, and other French Caricatures, by H. Monnier, <i>coloured lithographs</i>	17	W. Mac
2 10	25	Récréations, by H. Monnier, <i>coloured lithographs</i>	35	W. Mac
3 10	26	Quartiers de Paris, by E. Lami, <i>coloured lithographs</i>	10	W. Mac
3	27	Mœurs Administratives, and Mœurs Parisiennes, by H. Monnier, <i>coloured lithographs</i>	27	W. Mac
5 5	28	Inconvénient, by A. X. Leprince, <i>coloured lithographs</i>	11	W. Mac
7	29	Illustrations to Béranger, by H. Monnier, <i>coloured lithographs</i>	15	C. Mac
2 5	30	Travestissements, by Gatine, <i>in colours</i>	9	W. Mac
74	31	LE RETOUR DE LA PROMENADE, by J. L. Allais, after Boilly, <i>printed in colours</i>	1	W. Mac
6 10	32	RESTES DU PALAIS DU PAPE JULES, by F. Janinet, after H. Robert, <i>in colours</i>	1	W. Mac

33	PREMIÈRE ET DEUXIÈME SCÈNE DE VOLEURS, by Gror, after L. Boilly, the pair, <i>printed in colours</i>	2	14
34	La Tricoteuse, La Graveuse, La Modiste, and La Coiffeuse, by Duthé and Augrand, after Busset, the four, <i>printed in colours</i>	4	8 15
35	LA DÉVIDEUSE, by S. Freudenberg, <i>printed in colours</i>	1	12
36	LA PROPRIÉTÉ VILLAGEOISE, by S. Freudenberg, <i>printed in colours</i>	1	15
37	LE DÉPART DU SOLDAT SUISSE, by S. Freudenberg, <i>printed in colours</i>	1	30
38	L'Épouse Indiscreète, by De Launay, after Baudouin	1	3
39	A Family Group, by L. Cars; and Le Donneur de Serenade, by Moitte, both after Greuze	2	1 1
40	Le Répos, and L'Action, by Dupuis, after Colson, the pair	2	4 15
41	The Dead Bird, by Flipart, after Greuze; La Méprise, by Macret, after Monchet; and other French subjects	7	3
42	Napoleon and Josephine, by Audouin, after Chatillon and Laurent; and Marie Louise, by Rahl	3	1 8
43	Mrs. Clark, by and after A. Buck, <i>in colours</i>	1	7 5
44	Le Départ, and Le Retour, by Jugel, after Seele; and La Brouille, and Le Racomodement, by Boehm, after Querin, <i>aquatints</i>	4	5
45	View of a Horse Match over the Long Course at Newmarket; and Racehorses at Newmarket; by C. Du Bose, after Tillemans	2	8 4
46	Newmarket Horse Race, <i>line plate, published by J. Bowles</i>	1	
47	Hungarian, Polish, Russian, Spanish, English and Arabian Horses, by Bartsch, after Pforr; Napoleon's horse "Ali"; and two others	9	1 1
48	View of the Attack on the North Part of Gibraltar, 1783, by T. Malton, after Koehler, <i>aquatint</i>	1	1 1
49	Birds, Beasts, Flowers, Fruits, etc. by J. Dunstall, with title- page	18	5
50	Novae Florum Icones, fifteen plates of flowers, by N. Visscher, with the frontispiece; and seventeen other plates of flowers	32	1 4
51	Divers Views after the Life, by W. Hollar, thirteen plates with frontispiece; and other Views in France, by J. Silvestre and Gallays	26	5

14	52	The Prodigal Son, by H. S. Beham ; an early woodcut of a Warrior and Spider's Web ; and others, by Waterloo, H. Cock, etc.	12	
7	53	Polish, Hungarian, Albanian, and Austrian Costumes, published by Mollo, <i>aquatints, in colours</i>	23	
4	54	Costumes of Wurtzbourg and Vienna, published by Artaria, <i>in colours</i>	11	
2	55	Swiss, Russian, Dutch and other Costumes, <i>aquatints and etchings, in colours</i>	27	
10 10	56	Austrian Military Costumes, by J. G. Mansfeld, <i>in colours</i>	12	
6 10	57	Austrian Military Incidents, by A. Bartsch, <i>in colours</i>	11	
68	58	A large Collection of Scenes in Russian and German Social Life, by G. Opiz, <i>in colours</i>	61	
18	59	Views of Pillnitz, Konigstein and Lohmen, by A. Balzer ; and four others, <i>all in colours</i>	7	
20	60	View of Moscow, by C. G. Hammer, <i>aquatint</i> ; View of Rome, by Ponheimer ; and View of Milan, <i>proof, all in colours</i>	3	
46	61	Views of Baden Baden, Mannheim, Frankfort, Aschaffenburg, Passau, Eltz, and two of Heidelberg, by Strudt, Frommel, Kuntz and Bissel, <i>aquatints, in colours</i>	8	
38	62	THE SET OF TWELVE VIEWS IN BAVARIA, by Warenberger, after Dillis, and the title-page, <i>aquatints, in colours, fine</i>	13	
48	63	VIEWS OF PLACES OF INTEREST IN BOHEMIA, by G. Postl, after Janscha, <i>aquatints, in colours, fine</i>	23	
50	64	Sixteen Views of Vienna, by C. Schutz, and a frontispiece, <i>all in colours</i>	17	
22	65	The Rendezvous ; Brigitten Au, and two other Views of the Augarten, Vienna, by Postl and Ziegler, <i>in colours</i>	4	
17	66	Horse Riding in the Prater, by A. Bartsch, after W. Kobell, a pair, <i>in colours</i>	2	
32	67	Ballooning ; The Gaming House, and three other Views in the Prater, Vienna, by Knip, Postl and Ziegler, <i>in colours</i>	5	
6	68	The Imperial Palace ; The Palace of the Prince of Auersperg ; and other places of interest in Vienna, by Postl and Ziegler, <i>in colours</i>	6	
6 10	69	Views of the Gardens at Laxenburg, and of the Palace of Prince Kaunitz, by Ziegler, after Janscha, <i>in colours</i>	30	
6 10	70	The Cascade at Schonau ; View of the Danube ; Nussdorf ; Baden and The Park at Baden ; and The General Hospital at Vienna, by P. Schaffer and Hogel, <i>all in colours</i>	6	

71	Views of the Castle of Wartenburg ; Ips on the Danube ; Closterneuburg ; Prague ; and Sirmingstein, by Schallhas, Postl and Elizabeth Marshal, <i>in colours</i>	5	9 10
72	Views of Innsbruck, Hall, Passau, Mariazell, Presburg, and Bude, by P. Schaffer and Schutz, <i>in colours</i>	6	13
73	Views of Lake Como and Lecco, <i>published by Artaria, aquatints, in colours</i>	4	13 10
74	Views of the Menagerie, the Cascade, the Gardens, etc. of the Royal Palace of Schonbrunn, by Knipp and Hogel, <i>aquatints, in colours</i>	6	13
75	Views of Dresden, Carlsbad, Pressnitz, etc. by Zingg ; and other Foreign Views, <i>aquatints, some coloured</i>	21	5
76	Views in Switzerland, by Maillet, Masquelier, and others <i>a parcel</i>		1 1
77	Views of Zurich, Berne, Gruyère, and other Swiss Views, by Troll, Fuessli, and Bentz, <i>aquatints, in colours</i>	17	5
78	La Recolte des Fruits ; L'Embarquement des Lapins ; Vue de l'Isle de Rousseau, etc. by Lafon and Honig, <i>aquatints, in colours</i>	8	15 10
79	Vue des Environs de Thoun, by and after D. Lafon ; and two other Swiss Views, <i>aquatints, in colours</i>	3	34
80	The set of six Views in Switzerland, by and after J. J. Strudt, <i>aquatints, in colours</i>	6	32
81	Views in the Neighbourhood of Schaffhausen, <i>aquatints, in colours</i>	9	26
82	Views in the Canton of Zurich, etc. <i>aquatints, in colours</i>	4	25
83	Dernière Cascade du Reichenbach ; and A Peasant's House in the Canton of Berne, <i>proof, both by H. Rieter, aquatints, in colours</i>	2	28
84	Views in The Tyrol, by Piringer, after Runk, <i>aquatints, in brown</i>	17	5
85	Engravings from the pictures in the Houghton Gallery, <i>bound in 2 vol. binding broken ; the plate of the Fruit Piece torn and one page of Index missing</i>	2	52

DRAWINGS.

86	Italian Costumes, by De Broektorff, <i>in water-colours</i>	7	1 10
87	Views of Innsbruck, Botzen, and The Valley of the Inn, by Runk, <i>in water-colours</i>	6	64
88	Views in the Neighbourhood of Lucerne, by Runk ; and A View near Basle	6	34

- 68 . . . 89 A COLLECTION OF TWENTY-SIX HIGHLY FINISHED WATER-COLOUR DRAWINGS, BY H. LUTTRINGSHAUSEN, of Villages, Mountain Passes, and Lake Districts in Switzerland ; and three Letters written by the artist in relation to the same 29
- 28 90 A View of Paris from the banks of the Seine, and Views of Country Houses, *in water-colours* ; Views of Sèvres, Oberhofen, Chateau de Dimerstain, and other Swiss Views, *in sepia*, by H. Luttringshausen ; and Place d'Alcala, Madrid, and two other Spanish Views, by Canella, *in sepia* 12
- 5 15 91 Views of Hastings, Malvern, Derwentwater, Barmouth, Penrhyn, and other parts of Wales, by H. Luttringshausen, *in sepia* 16
- 1 10 92 Conway Castle, Tintern Abbey, Loch Katrine, and another Lake View, *in water-colours* 4
- 1 1 93 Holly Combe Lodge, by T. W. Stockdale, 1819 ; Bayham Abbey, Kent ; and other Views, *in water-colours* 6
- 44 94 Bayswater Turnpike, by Sandby, *in water-colours* 1
- 40 95 Entrance into Windsor Great Park at Bishop's Gate, by Sandby, *in water-colours* 1
- 1 10 96 Views in Windsor Park, by Sandby, 1789, *one signed P.S.W.P. 1789, in water-colours* 2
- 5 10 97 Fraser, Boxley Hill, by Pearson, 1801 ; and other Topographical Drawings, *in water-colours* 6
- 1 98 View of Eskvar, and other Views, by T. Moss, 1803, and other artists, *in water-colours* 5
- 1 10 99 Views of Toplitz-Vienna, etc., *in water-colours and sepia* 5
- 10 100 Views in Switzerland, by Mossmer, 1810, *signed and dated, in water-colours* 3
- 12 10 101 Village Scenes, by P. C. La Fargué, 1770, *signed and dated, pen and sepia* 2
- 19 102 Views of Dutch Towns, *signed B. D. 1755 and 1756, in water-colours* 2
- 1 15 103 A Military Review, by Wigand, *signed, in body colours* 1
- 4 104 A Harbour Scene with shipping, *signed J. Owen* ; and A Ruined Gateway, *in water-colours* 2
- 4 105 A Mill with figures of two girls on the river bank, *style of Boucher, in water-colours* 1
- 1 15 106 A Study of Flowers, by L. Vidal, *signed, in water-colours* 1
- 9 107 Death of Marshal Lannes, and another Military Scene, by Lanzedell, *both signed* ; and The Promenade in the Prater, and Cossacks attacking a French Soldier, *in sepia* 4
- 3 10 108 English and Foreign Views, by T. Sanders ; and others, Military, Caricature and other drawings 32
- 7 15 109 Ancient Buildings, by De Pian 8

DRAWINGS AND ENGRAVINGS.

From the Stock of the late Mr. W. J. Leighton

[who traded as Messrs. J. & J. LEIGHTON],

of Brewer Street, Golden Square, W.

SOLD BY ORDER OF THE EXECUTOR.

110	William, Lord Craven, two pen and ink drawings, and fifteen engravings of the same	17	1	2
111	A Bacchante, by Rowlandson, <i>in water-colours</i> ; from the Sir Theodore Martin collection	1	2	10
112	The Duke of Wellington, and the Apollo Belvedere, by J. Hall, 1835; and another	6		2
113	John, Duke of Bedford; Duchess of Bedford; Humphrey, Duke of Gloucester, and other Portraits, by J. Strutt, <i>pencil drawings</i>	6	1	6
114	Polish Lancers attacking British Infantry, by Vernet, <i>in water-colours</i>	1	3	3
115	British Cavalry Uniforms, by H. Heath, 1828, <i>in water-colours</i>	1	3	10
116	A Sergeant of Grenadiers, and A Sergeant of Light Infantry of the South Gloucester Regiment, <i>in water-colours</i>	2	3	
117	A View of the Governor's House, Malta, with regiment on parade, by C. de Brocktorff, <i>in water-colours</i>	1	2	15
118	Miss Foote, by Picart; Mrs. Lawrence, by F. C. Lewis; and other Portraits, Caricatures, etc.	a parcel	2	
119	Royal and other Portraits from the collection of Sir Theodore Martin	44		14
120	William IV reviewing a Lancer Regiment, by Mausion and Eschauzier, <i>lithograph, in colours</i>	1	1	8
121	Two Views of Richmond Hill, by Vivares; Lambeth and other London Views, by Hollar, Bowles, etc.	18	6	
122	Pluvinel's "Ménage Royal," thirteen line engravings, mounted and in a portfolio	13	1	1
1229	Figure of a Girl by Benjamin G. B. B. B.		9	5

OLD MASTER ENGRAVINGS AND WOODCUTS.

- 123 H. S. Beham, St. Sebald (B. 65), *top left corner torn off* 1 *Keck*

LUCAS CRANACH THE ELDER.

- 124 The Repose in Egypt (B. 3), *woodcut* 1
 125 The Holy Family (B. 5), *woodcut* 1 *Golpag*
 126 Christ and the Woman of Samaria (B. 22), *woodcut* 1 *Wendel*
 127 Lucas Cranach the younger. John Frederick II of Saxony, *woodcut* 1 *Wendel*

A. DÜRER.

- 128 The Little Passion (B. 16-52), *thirty-four of the set of thirty-seven, woodcuts* 34 *Nov*
 129 The Death of the Virgin (B. 93); and The Virgin and Child surrounded by Saints (B. 95), *woodcuts* 2
 130 The Five Apostles (B. 46-50) 5 *Leon*
 131 St. Anthony seated reading, a city in the background (B. 58) 1 *Golpag*
 132 ST. JEROME IN THE DESERT (B. 61), *very fine* 1 *Wendel*
 133 Justice (B. 79) 1 *Golpag*
 134 A Lady on horseback with attendant (B. 82) 1 *Wendel*
 135 APOCALYPSE OF ST. JOHN (B. 60-75), the complete set, Nos. 2-8, *first states, with German text on backs, Nos. 1, 9-15 with Latin texts, No. 16 blank*; THE PASSION OF JESUS CHRIST (B. 4-15), the complete set, *without the text on backs and frontispiece in proof state*; The Holy Family with the Three Hares (B. 102); The Last Supper (B. 53); The Martyrdom of the Ten Thousand Christians (B. 117); A Savage overcoming two Armed Men, entitled "Ercules" (B. 127); The Men's Bath (B. 128); and The Knight with Man-at-arms (B. 131); *woodcuts, mounted in a large volume, vellum, gilt clasps*
 136 The Crucifixion, with the Virgin Mary and St. John; and The Adoration of the Magi (*Schreiber 97 and 371*), *woodcuts* 2 *Nov*
 137 St. Minias, by Wolfgang Hamer, *woodcut* 1 *Bena*

FRAMED.

ENGRAVINGS.

- 138 Melancolia, after A. Dürer, by Wierix 1 *Wendel*
 139 Warren Hastings, by T. Watson, after Reynolds, *cut* 1 *Power*
 140 The Elephant, and The Lion, by T. Bewick, *woodcuts* 2 *Wendel*
 141 Sir R. Walpole, by Faber, after Kneller; The Infant Hercules, by Hodges, after Reynolds; and five others 7 *Wendel*

DRAWINGS.

142	The Wolf in Sheep's Clothing, by Rowlandson, with verse on the back, <i>in water-colours</i>	1	2
143	A Love Affair, by Rowlandson, <i>in water-colours</i>	1	1 15
144	The Bathers, by Hablot K. Browne, <i>chalk drawing</i> ; and eighteen pen sketches of Paris during the Commune, <i>in one frame</i>	2	1 12
145	Inside the Porch of a Church; and A Landscape, <i>in water-colours</i>	2	5
146	Portrait of W. M. Rossetti, by D. G. Rossetti, <i>in pencil</i> ; from the T. Woolner collection	1	5
147	A Woman's Head, by Ary Scheffer; and another	2	3
148	Emma, Lady Hamilton, <i>miniature in water-colours, with autograph on the back</i> ; from the Capel Cure collection	1	11
149	Landscapes and Sketches, by W. Simson and W. L. Leitch, <i>in water-colours, loose in a patent show frame</i>	7	5

Various Properties.

150	UNKNOWN---An African Cottage in a wood, with children in foreground, 22 in. by 30 in.	1	16
151	FLAXMAN---Design for a Monument in indian ink; Outline Portrait of Flaxman, by Thomas Hayley; and another	3	5
152	Snowdon, North Wales, by W. F. Varley; and two other Water-colour Drawings	3	1
152A	Unfinished Water-colour Studies, by Sir D. Wilkie and John Lewis; and other Drawings in pencil or chalk	14	5

MEZZOTINTS.

153	John Barber, Lord Mayor of London in 1733, by Faber, after Dandridge, <i>first state</i>	1	7
154	Jack Bristowe, by Faber, after Shackleton	1	5
155	Madam Elizabeth Brownlowe, by John Smith, after Wissing	1	8
156	Colley Cibber, three-quarter length, by Edward Fisher, after Vanloo	1	16
157	Charles, Lord Euston, as a boy, whole-length, by John Smith, after Kneller	1	5

6	158	Lady Essex Finch, three-quarter length, by Alexander Browne, after Lely	1	158
12	159	Frederick, Prince of Wales, by Faber, after Franken	1	159
5	160	George I, by John Smith, after Kneller	1	160
1 14	161	George, Prince of Denmark, by John Smith, after Kneller, first state	1	161
14	162	George, Landgrave of Hesse, by J. Smith, after T. Murray	1	162
10	163	Sir Edward Hawke, Admiral (sold by H. Overton), by J. McArdell, after Knäpton, a state undescribed by Chaloner Smith	1	163
14	164	John, Lord Hervey, Lord Privy Seal, three-quarter length, by Faber, after Vanloo	1	164
5	165	The Lady Isabella, daughter of James II, after Sir P. Lely	1	165
12	166	Louis XVIII, when Comte de Provence, by W. Pether, after Le Brun, first state	1	166
3	167	Thomas, Duke of Newcastle, by J. McArdell, after Hoare	1	167
15	168	Nathaniel Oldham, by Faber, after Highmore	1	168
1 8	169	Thomas Otway, Dramatist, after Sir P. Lely	1	169
10	170	General Pichegru, by C. H. Hodges	1	170
19	171	James Juin, Actor, by Faber, after Hudson	1	171
16	172	Allan Ramsay, by G. White, after Aikman	1	172
9	173	Martha Ray, by Val Green, after Dance	1	173
10	174	Frederick, Duke of Schomberg, whole-length, on horseback, after Kneller	1	174
10	175	The Honble. Joseph Sabine, General of Foot, by Faber, after Kneller	1	175
4	176	John Sturges, by Kyte, after Vanderbank	1	176
6	177	James Thornton, King's Gardener at Kew, by Houston, after Zoffany	1	177
7	178	Thomas Tyrwhitt, editor of Chaucer, by I. Jones, after Wilson	1	178
11	179	Admiral Vernon, by Faber, after Bardwell	1	179
6	180	John Warburton, Somerset Herald, by A. Miller, after Van der Gucht	1	180

SECOND DAY'S SALE.

The Property of the late Judge Evans, of 2, Cambridge Terrace, W. 2.

LOT		
181	St. Genevieve, by A. Dürer; and two Etchings, by Count de Goudt, <i>framed</i> 3	14
182	Lady, with embroidered sleeve, said to be Mrs. Gomledon, <i>proof</i> ; and Griseld, Lady Stanhope, <i>first state</i> ; both by J. McArdell, after A. Ramsay, <i>framed</i> 2	2
183	Macbeth, after Zuccarelli; Diana and Actaeon; Tobias and The Angel, <i>proof</i> ; Solitude; and another, by W. Woollett 5	4
184	Niobe; Cyx and Alcyone; and two others, all by W. Woollett, after R. Wilson 4	5 5
185	The Judgment of Paris, and A Sleeping Bacehus, after L. Giordano; and two others, by R. Earlom, after Castiglione 4	1 2
186	Les Presents du Berger, by Lempereur, after Boucher; and other French engravings 15	3 5
187	Skiddaw, by Morris, after De Louthembourg; Landscapes, after Wilson; and others 11	2 5
188	Landscapes and Fancy Subjects, after the Dutch Masters 12	3 10
189	Engravings from the Works of P. Wouvermans, by J. Moyreau; and P. Wouvermans, by N. Dupuis, after C. de Visscher 65	4 10
190	Etchings, by J. Callot; Illustrations to Don Quixote, by Picart; and other French engravings <i>a parcel</i>	1
191	Le Concert de Famille; La Dévideuse; La Liseuse; and others, all by J. G. Wille 8	3 15
192	William III, by Baron, after Kneller; Little Red Riding Hood, by Lane, after Lawrence; and other Portraits 12	2
193	French Portraits, by Vermeulen, J. G. Wille, De Launay; and other Foreign Portraits 16	2 6
194	Marie Antoinette; Princess Royal of Poland, by G. Canale; Francis de Moncada, by R. Morghen, after Vandyck; and other Portraits 12	8 10

7 10	195	Nicolas Lambert, after Largillière; and J. B. Keller, after Rigaud, both by P. Drevet	2	Simu
18	196	Pierre de Carcavy; Count Kaunitz; and three others by G. Edelinck	5	Hyp
3 15	197	Emmanuel Theodosius, Duc d'Albret, and Marie, Duchesse de Guise, by A. Masson, after Mignard	2	"
3 10	198	Emmanuel Theodosius de la Tour D'Auvergne; Nicholas Chabond; and Pierre Gassendi, all by R. Nanteuil	3	Har
3 15	199	M. Voysin, after Mignard; and Dionysius Sanguin, after Le Fevre, by N. Pitau	2	Simu
5	200	Pierre Mignard, by G. F. Schmidt; and French Portraits by Chereau, Petit, and others	5	"
10	201	Illustrations to Don Quixote, after Coypel, and La Musique, by Silvestre, after Lancret, <i>loose in a portfolio</i>	26	W. C.
3 5	202	A Collection of one hundred and fifty-one Etchings, by A. Waterloo, <i>mounted in an album</i>	1	Pro

Various Properties.

2 16	203	British Military Costume, by W. Heath, 1824, seven plates, <i>in colours</i> , and Foreign Military Costume, by W. Heath, 1824, seven plates, <i>in colours, in original wrapper</i>	14	Rin
4 5	204	Specimens of Modern Masters: Engravings by J. Ogborne, after Cosway, Gainsborough, Reynolds, and other Masters, <i>bound in a volume</i>	21	Pro
	205	Fishermen at a Mill Stream; Fighting Dogs, and other subjects, after G. Morland, <i>soft ground etchings</i>	7	Pro
	206	An album containing 73 Engravings and Etchings by Bartolozzi, including Edward II assassinated at Corfe Castle and Edmund Ironside and Alghitha, <i>proofs</i> , both after W. Hamilton; Henry II and Fair Rosamond; The Heroism of Prince Edward; Edward IV and Jane Shore; Oliver Cromwell discovering Jeremiah White kneeling before his daughter Frances; Cupid and Psyche; and other children subjects; Concert Tickets, etc.	73	Har

The Property of George Thomson, Esq.

of 9, Regent Road, Edgerton, Huddersfield.

FRAMED.

PLATES FROM J. M. W. TURNER'S "LIBER STUDIORUM."

The numbers given are from W. R. Rawlinson's "Turner's Liber Studiorum."

207	Mount St. Gothard, by C. Turner (<i>R. 9</i>), <i>first state</i>	1	3	5
208	Holy Island Cathedral, by C. Turner (<i>R. 10</i>), <i>first state</i>	1	2	5
209	Penbury Mill, Kent, by C. Turner (<i>R. 12</i>), <i>third state</i>	1		18
210	Lake of Thun, Swiss, by C. Turner (<i>R. 15</i>), <i>third state</i>	1	1	1
211	The Farm Yard, with the Cock, by C. Turner (<i>R. 17</i>)	1	1	10
212	Drawing of the Clyde, by C. Turner (<i>R. 18</i>), <i>first state</i>	1	6	10
213	Little Devil's Bridge over the Russ above Altdorft, Swiss, by C. Turner (<i>R. 19</i>), <i>first state</i>	1	9	10
214	Original Sketch of a picture for W. Leader, Esq., by C. Turner (<i>R. 20</i>), <i>second state</i>	1	2	
215	Juvenile Tricks, by W. Say (<i>R. 22</i>), <i>second state</i>	1	1	
216	The Hindoo Worshipper, by R. Dunkarton (<i>R. 23</i>), <i>third state</i>	1		18
217	Hind Head Hill, by Dunkarton (<i>R. 25</i>), <i>third state</i>	1	1	2
218	London from Greenwich, by C. Turner (<i>R. 26</i>), <i>first state</i>	1	4	5
219	Marine Dabblers, by W. Say (<i>R. 29</i>), <i>first state</i>	1	2	5
220	Lauffenbourg on the Rhine, by T. Hodgetts (<i>R. 31</i>), <i>third state</i>	1		17
221	St. Catherine's Hill, near Guildford, by J. C. Easling (<i>R. 33</i>), <i>third state</i>	1	1	2
222	From Spenser's Fairy Queen, by T. Hodgetts (<i>R. 36</i>), <i>first state</i>	1	4	
223	Water Mill, by R. Dunkarton (<i>R. 37</i>), <i>second state</i>	1	2	
224	Scene in the Campagna, by W. Say (<i>R. 38</i>), <i>second state</i>	1	3	5
225	Picture in the possession of Sir John Mildmay, Bart., by W. Annis and J. C. Easling (<i>R. 40</i>), <i>first state</i>	1	15	
226	Peat Bog, Scotland, by G. Clint (<i>R. 45</i>), <i>second state, rare</i>	1	9	
227	Rispah, by R. Dunkarton (<i>R. 46</i>), <i>third state</i>	1		14
228	Chain of Alps from Grenoble to Chambrai, by W. Say (<i>R. 49</i>), <i>third state</i>	1		16

1 5	229	Mer de Glace, Valley of Chamouni, Savoy, by J. M. W. Turner (<i>R.</i> 50), <i>second state</i>	1	<i>Allen</i>
4 10	230	Mill near the Grand Chartreuse Dauphiny, by H. Dawe (<i>R.</i> 54), <i>second state</i>	1	"
2 2	231	Entrance of Calais Harbour, by J. M. W. Turner (<i>R.</i> 55), <i>second</i> <i>state</i>	1	<i>Proce</i>
16	232	Dumblain Abbey, Scotland, by T. Lupton (<i>R.</i> 56), <i>third state</i>	1	<i>Lynn</i>
10 15	233	Norham Castle on the Tweed, by C. Turner (<i>R.</i> 57), <i>first state</i>	1	<i>Sand</i>
4 4	234	Ville de Thun, Switzerland, by T. Hodgetts (<i>R.</i> 59), <i>first state</i>	1	"
1 15	235	Apuleia in search of Apuleius (<i>R.</i> 72)	1	<i>Allen</i>
15	236	Sheep Washing, Windsor (<i>R.</i> 74)	1	"
2 5	237	Stonehenge at Daybreak (<i>R.</i> 81)	1	"
2 5	238	The Stork and Aqueduct (<i>R.</i> 83)	1	"
38	239	Chaucer's Canterbury Pilgrims, by W. Blake	1	<i>Blake</i>

Various Properties.

28	240	The Four-in-Hand Club, Hyde Park, by J. Harris, after J. Pollard. <i>in colours</i>	1	<i>Lill</i>
5	241	Girl and Pigs, and Girl and Calves, by W. Ward, after G. Mor- land, the pair	2	<i>Proce</i>
15	242	The Sleeping Nymph (Lady Leicester), by W. Ward, after J. Hoppner	1	<i>Simon</i>
1 0	243	Colonel Dunlop, by Charles Turner, after J. Jackson, <i>proof</i> <i>before all letters</i>	1	<i>Proce</i>
9 10	244	Much Ado about Nothing, by P. Simon, after Rev. W. Peters : The Merry Wives of Windsor, by J. P. Simon and R. Thew, after the same, a pair	3	<i>Proce</i>
10 10	245	Rembrandt. Christ before Pilate (<i>Hind</i> , 143), <i>fourth state</i>	1	<i>Lill</i>
10 10	246	Paying the Ostler, by Rowlandson, <i>drawing, in water-colours</i>	1	<i>Proce</i>
17	247	Ben Jonson, by G. Vertue, <i>proof</i> ; Charles I, by W. Faithorne; and Charles I, by W. Sharp	3	<i>Lill</i>
1 10	248	General Sir R. C. Ferguson, by W. Ward, after J. R. Smith, <i>proof before letters</i> ; and Sir John Nicholl, by P. W. Tom- kins, after Shee, <i>proof before the title</i>	2	<i>Proce</i>

249	Prince of Orange, by C. Turner, after J. S. Copley, <i>open-letter proof</i>	1	1	3
250	C. J. Fox, by J. Jones, after Reynolds	1	1	5
251	Robert Burns, by W. Walker and S. Cousins, after A. Nasmyth, <i>proof</i>	1	1	
252	Countess Gower and Child, by S. Cousins, after Lawrence	1	2	15
253	CHARLES, EARL OF DERBY, by A. Blooteling, <i>first state</i>	1	6	
254	Margate with the arrival of the Hoy, and Margate from the Parade, by J. C. Stadler, after P. J. De Louthembourg, <i>in colours</i>	2	11	
255	Hanover Square, Queen Square, Grosvenor Square, and Bloomsbury Square, by R. Pollard, Jukes and Dodd, after E. Dayes, the set of four, <i>aquatints</i>	4	23	
256	Charles XII, winner of the St. Leger Stakes, 1839; and Don John, winner of the St. Leger Stakes, 1838; both by C. Hunt, after J. F. Herring, <i>in colours</i>	2	22	
257	Inside a Country Alehouse, by W. Ward, after G. Morland	1	16	
258	The Public House Door, by W. Ward, after G. Morland	1	11	
259	Playing at Dominoes, by J. R. Reynolds, after G. Morland	1	16	
260	Girl and Calves, and Girl and Pigs, by W. Ward, after G. Morland, the pair, <i>printed in colours</i>	2	15	
261	Rubbing Down the Post Horse, and Watering the Cart Horse, by J. R. Smith, after G. Morland, the pair, <i>printed in colours</i>	2	13	
262	Pointer Bitch and Puppies, by S. W. Reynolds, after J. Ward, <i>printed in colours</i>	1	1	15
263	Beggar Boy selling Ballads, and The Labourer setting out, the pair, <i>aquatints, printed in colours</i>	2	14	
264	The Hours, by F. Bartolozzi, after M. Cosway	1	2	
265	Nurs'd at Home and Nurs'd Abroad, by Strutt, after Stothard, the pair; and other Sporting and Fancy Subjects	15		
266	Mary, Princess of Orange, by W. Faithorne, after Vandyck; Beggars, by J. Callot; and other Portraits and Etchings	30		

The Property of a Private Collector.

OIL PAINTINGS.

A. DE BISCAN.

- 267 Landscape and Stream, with animals and figure in foreground,
17 in. by 27 in. 1

BILLING.

- 268 Forest Scene, 9 in. by 15 in. 1

J. T. SERRES, 1799.

- 269 Coast Scene, with shipping and figures, *panel*, 9½ in. by 12½ in. 1

ANTONIO DE SERRES.

- 270 Woman standing beside a cow, 11 in. by 13 in. 1

FRANK SPENLOVE.

- 271 The Sere and Yellow Leaf, 9 in. by 6 in. 1

G. POUSSIN.

- 272 Landscape, with buildings in background, river in middle distance, figures and animals in foreground, 19 in. by 15 in. 1

F. C. DIXEY.

- 273 The Harbour Mouth, 5 in. by 8½ in.; and

UNKNOWN.

- Lake Scene, with figures in a boat, 9 in. by 7 in. 2

H. FOLEY.

- 274 Old Houses, Stratford-on-Avon, 13 in. by 10 in. 1

WATY JEDO, 1881.

- 275 Forest Scene, with lady standing on a footbridge over a stream,
20 in. by 12 in. 1

E. TOURS (*Anvers*).

- 276 Antwerp from the river, 10 in. by 15 in. 1

E. JADO.

- 277 Après la Pluie, 7 in. by 15 in. 1 2 2

C. H. WHITWORTH.

- 278 After Spring Rain, 10 in. by 7 in. 1 1 2

N. BERCHEM.

- 279 Dutch Landscape, with figures and animals, 17 in. by 20 in. 1 1 10

Various Properties.

ENGLISH SCHOOL.

- 280 River Scene: moonlight, in water-colours, 24 in. by 31 in. 1 2 15

J. A. O'CONNOR.

- 281 Irish Landscape, with man walking along a road in foreground,
25 in. by 30 in. 1 6 10

UNKNOWN.

- 282 Mountainous Landscape, with figures, 19 in. by 31 in. 1 9

H. McCULLOCH.

- 283 In the Highlands, 18 in. by 26 in. 1 11

THOMAS BARKER

(OF BATH).

- 284 Old Downs, near Bath, with the "Old Cross Keys" in the
distance, 16 in. by 20 in. 1 12 10

B. P. OMMEGANCK.

- 285 Milking Time, panel, 12½ in. by 16½ in. 1 10

NASMYTH.

- 286 Landscape and River, with man fishing, 9 in. by 12 in. 1 8

B. P. OMMEGANCK.

- 287 Cattle and Sheep reposing on a cliff, 10 in. by 13 in. 1 4

EARLY ENGLISH.

- 8 288 Portrait of a Prince, 9 in. by 7½ in. ; and

TURNER.

- Coast Scene and Figures, 4½ in. by 5 in., in water-colours 2

ALFRED EAST, A.R.A., 1903.

- 65 289 The Moorish Aquaduct, Algeciras, Spain, looking towards the
Tarifa Hills, 22 in. by 30 in. 1

CHARLES BRANWHITE, 1877.

- 4 10 290 An Old Lime Kiln, near Cromhall, Gloucestershire, in water-
colours, 16½ in. by 25 in. 1

WYCK.

- 5 10 291 Dutch Landscape, with horsemen and figures by a river,
17½ in. by 20 in. 1

SUTTON PALMER.

- 16 292 Waggoner's Wells, near Hindhead, water-colour, 10 in. by
14 in. 1

B. W. LEADER, R.A., 1915.

- 46 293 Welsh Landscape, with hilly background, man fishing, and dog,
by a stream in foreground, 12 in. by 16 in. 1

B. W. LEADER, R.A., 1905.

- 50 294 On the Thames, near Wargrave, 12 in. by 18 in. 1

A. HONDIUS.

- 6 295 A Wounded Heron pursued by dogs, panel, 15½ in. by 13½ in. 1

DUTCH SCHOOL.

- 11 296 Fruit and Flowers, panel, 11 in. by 9 in. ; and Fruit on a Table,
panel, 10 in. by 8 in. 2

FRENCH SCHOOL.

- 297 Flowers in a Vase, and Flowers on Stems, a pair, unframed,
on copper, 12 in. by 9 in. 2

MARCELLA VENUSTI.

- 298 The Annunciation, panel, 18 in. by 14 in. 1

R. WILSON, R.A.

- 299 Landscape, with castle on hill in background, lake in middle distance, and figures in foreground, 25 in. by 30 in. 1 13 10

P. REINAGLE.

- 300 Woody Landscape, figures and donkey on a winding road, 28 in. by 36 in. 1 5

P. NASMYTH.

- 301 A Wayside Cottage, signed and dated 1826, 6 in. by 7 in. 1 12 10

A. VICKERS.

- 302 On the Rhine, 11 in. by 17 in. 1 5

FRENCH SCHOOL.

- 303 The Departure for the Chase, 14 in. by 12 in. 1 7 10

The Property of the late W. M. Pittar, Esq.

of 14, Cleveland Square, Hyde Park, W.

(SOLD BY ORDER OF THE EXECUTORS).

WATER-COLOUR DRAWINGS.

In the Portfolio.

J. PAUL BRINSON.

- 304 Evening Glow, 15 in. by 21 in. 1 14

E. WAKE COOK.

- 305 Rapollo, Riviera di Levante (18 miles from Genoa), 9½ in. by 13½ in. 1 9

C. DUASSUT.

- 306 An Old Farmstead, 9 in. by 14 in. 1 4

F. R. FITZGERALD.

- 307 Low Water: St. Ives, Cornwall, 11½ in. by 14½ in. 1 9

3 12 6

F. R. FITZGERALD.

- 308 St. Ives: Fishing boats putting to sea, $11\frac{1}{2}$ in. by 15 in. 1

7 5

F. R. FITZGERALD.

- 309 The Midnight Sun: Kaagswnd, Norway; and
Midnight Glow off the Norwegian Coast, a pair, $11\frac{1}{2}$ in. by 18 in. 2

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F. R. FITZGERALD.

- 310 The Seven Sisters Waterfall, Geiranger Fiord, Norway, $14\frac{1}{2}$ in.
by $11\frac{1}{2}$ in. 1

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F. R. FITZGERALD.

- 311 Oie, Norung Fiord, Norway, 14 in. by 20 in. 1

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F. R. FITZGERALD.

- 312 Near Land's End, Cornwall, 15 in. by 22 in. 1

7

W. GOSLING.

- 313 The Thames at Wargrave, $8\frac{1}{2}$ in. by 17 in. 1

8 10

KATE GREENAWAY.

- 314 Children Playing, 9 in. by 13 in. 1

25

T. B. HARDY, 1896.

- 315 Low tide on the French Coast, $5\frac{1}{2}$ in. by 13 in. 1

1 16

CLAUDE HAYES.

- 316 Goudhurst, Kent, 7 in. by 10 in. 1

4 7 6

CLAUDE HAYES.

- 317 Frensham Common, Surrey, 7 in. by 10 in. 1

3

CLAUDE HAYES.

- 318 On the Rother, Sussex, $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in. 1

CLAUDE HAYES.

- 319 Bredon Hill, near Tewkesbury, 11 *in.* by 21 *in.* 1 2

CLAUDE HAYES.

- 320 The Timber Yard, Brockenhurst; and
Near Lewes, Sussex, a pair, 14 *in.* by 20½ *in.* 2 7 5

CLAUDE HAYES.

- 321 Showery Weather: View of Farncombe, 7 *in.* by 12 *in.* 1 3 5

CLAUDE HAYES.

- 322 Harvesting, 13½ *in.* by 20½ *in.* 1 4 10

CLAUDE HAYES.

- 323 Near Lewes, Sussex, 9½ *in.* by 14 *in.* 1 3 10

CLAUDE HAYES.

- 324 The Mill in the Sussex Marsh, 9½ *in.* by 14 *in.* 1 4 17 6

CLAUDE HAYES.

- 325 In the Essex Marshes, a pair, 14 *in.* by 20½ *in.* 2 11

CLAUDE HAYES.

- 326 On the Sussex Avon, 14 *in.* by 20½ *in.* 1 9

CLAUDE HAYES.

- 327 Near Redcliffe, Dorset, 14 *in.* by 20½ *in.* 1 7 5

JOHN LINNELL, 1860.

- 328 Harvesting, Summer evening: Redhill, 5½ *in.* by 8½ *in.* 1 2 12

A. MONTAGU RIVERS, 1908.

- 329 Landscape, with windmill in background, 7 *in.* by 10½ *in.* 1 2 12

F. T. WIDGERY.

- 330 A Showery Day on Lydford Moors, Dartmoor, 11½ *in.* by 18 *in.* 1 11

F. T. WIDGERY.

3 16

331 Tavy Cleave, Dartmoor, 11 in. by 18 in.

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F. T. WIDGERY.

5

332 Yes Tor, Dartmoor, 11 in. by 18 in.

1

W. L. WYLLIE.

2

333 Mountain and Lake, framed, $3\frac{3}{4}$ in. by 7 in.; and two others,
unframed

3

£ 2569 " 1 - 6. Total

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OF
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IN MEZZOTINT, STIPPLE AND LINE,

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- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
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CATALOGUE
OF AN INTERESTING COLLECTION OF
Topographical & Historical Prints
(MANY BEING IN COLOURS), ALSO OF
HISTORICAL & FOREIGN PORTRAITS
IN MEZZOTINT, STIPPLE AND LINE,

FORMING PORTION OF THE STOCK OF

MR. W. V. DANIELL,
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FIRST DAY'S SALE.

LOT			
Hall	1	Richmond Hill, and The Long Minuet, by Dickinson, after Bunbury ; and Caricatures of Bartholomew Fair	5
do	2	The Margate Hoy, <i>published by S. W. Fores, 1795, coloured</i>	1
Lader	3	The Sailor's Revenge, or the Strand in an Uproar, by Boitard ; The Sailor's Fleet Wedding ; The Lady's Disaster ; and other early Caricatures	10
clerk	4	Caricature Portraits of Louis XVI, Marie Antoinette, and Louis XVIII, <i>aquatints</i>	4
apps	5	Comforts of Bath, by Rowlandson, <i>aquatints in colours</i>	8
mell	6	Dick Turpin's Ride to York, <i>woodcuts</i> , two sets of eight, <i>one set coloured</i> ; and other Engravings of Shooting, Bowls, Fishing, and other Sports	<i>a parcel</i>
do	7	Benjamin Aislabie of the Marylebone Cricket Club, by H. E. Dawe ; Engravings of Cricket Subjects ; and a Drawing	9
do	8	Newmarket Racecourse, <i>early line engraving</i> , after Tillemans ; and Racehorse "Bandy," <i>mezzotint</i> , after Stubbs	2
Bunnett	9	Spearing the Otter, by Clark, after H. Alken ; and Fishing ; and The Ganges breaking its Banks, by Merke, after S. Howitt, <i>aquatints in colours</i>	3

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|---|----|----|---|----------|-----|
| 1 | 10 | 10 | Hawking or Falconry, <i>published by R. Blome</i> ; and other Engravings of Hawking | 7 | mc |
| 1 | 1 | 11 | Highland Light Infantry (71st Regiment), by Lynch, after Hayes; Plans of the Battles of Oudenarde, Alexandria, Waterloo, etc. | 9 | Hay |
| 2 | . | 12 | Expedition or Military Fly, and England Invaded, by Rowlandson; and another | 3 | Lin |
| 1 | 12 | 13 | 3rd Hussars and Infantry of the King's German Legion; Native Troops, E.I.C. Service of Bengal and Madras Armies, by J. C. Stadler, <i>in colours</i> | 3 | Rin |
| | 13 | 14 | Triumphal Entry of the Royal Forces into New York, <i>published by J. Chereau, coloured</i> | 1 | Lin |
| 1 | . | 15 | Taking of the Bastille, Paris Militia setting out for Versailles, and The King's Entry into Paris, by J. Wells, <i>coloured aquatints</i> ; Passage du Po, and Bataille de Lodi, by Mercoli, after Dalbe; etc. | 12 | Be |
| 2 | 10 | 16 | Uniforms of the Russian and Prussian Armies, by Jugel and others, <i>aquatints in colours</i> | 12 | Rin |
| 2 | 15 | 17 | The British Army, by J. Harris, after O. Norie, <i>in colours</i> | 1 | mc |
| | 14 | 18 | H.M. Brig "Daring," by J. Vernon; "Leda" Yacht, R.W.Y.C., and Cutter Yacht "Cynthia," by Dutton, after Condry; and another | 4 | Rin |
| 1 | 1 | 19 | Cutter Yacht "Volante," by Dolby, after Robins; "Leda" Yacht, by Dolby, after Condry; and Yacht "Thistle" | 3 | a |
| | 18 | 20 | "Kestrel" Yacht, R.Y.S., by Dutton, after Robins, <i>coloured lithograph</i> | 1 | d |
| | 9 | 21 | Plan of the Attack of Lord Nelson on the Combined Fleet at Trafalgar, by R. Dodd, <i>coloured aquatint</i> | 1 | Be |
| 4 | 15 | 22 | Funeral Procession of Lord Nelson; The Internment of Lord Nelson in St. Paul's; The Funeral Procession by Water from Greenwich to Whitehall; and other Engravings relating to Lord Nelson, by Clark, Merke, Godby and others, <i>aquatints, mostly in colours</i> | a parcel | Ra |
| | 18 | 23 | Bombardment of Algiers, by Havell, after Pocock; and Queen Victoria entering Leith Harbour, by E. Duncan, <i>aquatints</i> | 2 | Spe |
| 3 | . | 24 | A Cutter in Chase off the North Foreland, by Jeakes, after Whitcomb; Lightships going into Shields; and another, <i>aquatints in colours</i> | 3 | H # |
| 1 | 1 | 25 | Funeral of the Duke of Wellington, by Simpson, after L. Haghe, <i>coloured lithographs</i> | 4 | Lin |

all	26	The Declaration of Independence, by Jazet, after Trumbull; and L'Amérique, by Bertrand, <i>in colours</i>	2	5
ader	27	Charity Children in the Strand, with the Procession of Queen Anne to St. Paul's, by G. Vertue; Queen Elizabeth in Parliament; and other historical engravings	10	7
ore	28	The Royal Academy, by Earlom, after Zoffany; Installation of the Earl of Westmorland as Chancellor at Oxford, by T. Worlidge; etc. <i>a parcel</i>		14
all	29	Illuminations on the Thames, St. James' Park, etc., by Cunego, after Adam; etc.	4	7
ndow	30	Morning, and Noon, by J. Harris, after J. F. Herring, <i>in colours</i>	2	1 18
do	31	The Four Seasons, by J. Harris, after J. F. Herring, <i>in colours</i>	4	4 5
nell	32	Costumes, by C. C. Hodges, <i>coloured lithographs</i>	12	1 10
do	33	Costumes, after A. Watteau, <i>etchings</i>	16	1 8
ader	34	Fan Mounts; The Female Seven Ages; Diana; Historical and other subjects	8	5
in	35	Mrs. Sheridan, by E. Stodart, after Gainsborough, <i>printed in colours</i>	1	1. 15
do	36	The Fair Stepmother, by E. Stodart, after R. Cosway, <i>printed in colours</i>	1	3 3
air	37	The same, <i>printed in red</i>	1	18
bert	38	Sisterly Affection, by E. Stodart, after Edridge, <i>signed proofs</i>	2	1 10
apps	39	Cupid's Factory, by F. Bartolozzi, after Albani; Scene from "The Citizen," by T. Burke, after Singleton; and three others	5	2 10
in	40	A Visit to the Camp, <i>published by Sayer and Bennett</i> ; and The Cottager's Daughter, <i>published by Sayer, mezzotints</i>	2	1 4
do	41	Music, <i>printed in colours</i> ; and The Marriage of Henry VII, by Donaldson, after M. Brown, <i>coloured</i>	2	1 15
ader	42	Boy blowing Charcoal, by Faber, after Schaleken; Dutch Carousal; Dutch Amusement; and three others	6	2 12
litho	43	A Concert of Birds, by R. Earlom, after M. Di Fiori; and other Mezzotints, by Earlom and V. Green	6	7 5
nell	44	Collins Street, Melbourne, lithograph, by E. Noyce, after W. Knight; Petworth Park, by G. Sanders, after Witherington, <i>mezzotint</i> ; Views of Chester, Scarborough, etc.	14	1 18
ancer	45	The Oxford Almanac for 1754, 1802, 1829, and other dates	19	1 12
ydell	46	Dale Street, Liverpool, in 1850, by John McGahey; Stanley Dock Gates; Waterloo Dock and St. George's Landing Stage, Liverpool, <i>coloured lithographs</i> ; and three other Chromo-lithographs of Liverpool	7	1 3

- 47 View from Edinburgh Castle ; Review of the Scottish Volunteer Corps in Queen's Park, *lithographs* ; Old and New Edinburgh, by Richardson, after D. O. Hill, and key-plate ; and two other Views of Edinburgh 6
- 48 Prospect towards the East from the lodgings of the Rev. Dr. Barton, Christ Church, Oxford, by and after J. Green, 1754, *two impressions* ; and View of Oxford from the Abingdon Road, by Pye, after J. M. W. Turner 3
- 49 Manchester from Mount Pleasant, by J. Landseer, after W. M. Craig ; Kirkstall Abbey, by Vivares, after T. Smith ; Derwentwater, Haweswater, and other Views, by Chatelain, Scotin and others 12
- 50 A View of the Canal and Gothick Tower at Whitton, by W. Woollett, *two impressions* ; Lord Harrington's Wood at Petersham, by Walker, after Chatelain ; and other Views of Richmond, Hampton Court, Putney, Walton, etc. 21
- 51 Recollections of Oxford, published by J. Ryman, coloured *lithographs* 8
- 52 View of Bradford, by Giller, after Anderson, *mezzotint* ; Lindisfarne, by F. C. Lewis, after Wilson ; Royal Military College, by Bennett, after W. De la Motte ; and Wrexham Church, by J. Bluck, *aquatints* 4
- 53 Melrose Abbey ; Dryburgh Abbey and Lindisfarne, by F. C. Lewis ; Rotherham Church, by Fielding, after Habershon ; and Wrexham Church, by J. Bluck, *aquatints* 5
- 54 Stour Port, by Mazell, after Sherriff ; Wells Cathedral, by Toms ; Plans of Brighton, Kendal and Eaton Hall ; and other Views 8
- 55 South-East View of Shaftesbury, by Pollard and Jukes, after Oram ; and Westerbrook Place, Godalming, *aquatints* 2
- 56 View off Gravesend, by E. Duncan, after W. J. Huggins, *aquatint* 1
- 57 View of Dover from the South Pier Head, by R. Havell, after Whitfield, *aquatint, in colours* 1
- 58 Margate, by F. Jukes, and Off Dover, by W. H. Timms, *both in colours* 2
- 59 View off Hull, by Reeve, after J. Ward, *in colours* 1
- 60 Port Penrhyn, by J. Hill, after J. Warren, *in colours* 1
- 61 Entrance to Waterford Harbour, by Edy, after Roberts ; Vale of Abergavenny, by and after A. De Suffren ; and Views of Westmoreland and Ragland Castle, *aquatints, in colours* 4

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62	Tintern Abbey, by Hamble; the same, by Jukes, after E. Dayes; and Sheriff Hutton Castle, Yorkshire, <i>aquatints, in colours</i>	3	1	10
63	George III and Family on the Terrace, Windsor Castle, by Fittler, <i>proof</i> ; and other Views of Windsor and Virginia Water, by Kip, Vivares and others	7	4	.
64	The Town of Hamilton, after J. Clark, <i>aquatint, in colours</i>	1	1	8
65	The Town of Dunkeld, after J. Clark, <i>in colours</i>	1	1	10
66	Wingfield Castle and Framlingham Castle, Suffolk, <i>aquatints, in colours</i>	2	2	.
67	Arundel Castle, Sussex, <i>aquatint, in colours</i>	1	3	.
68	Dundee, by E. Duncan, after W. J. Huggins, <i>in colours</i>	1	2	5
69	A View at Mount Edgecombe, by F. Jukes, after T. Walmsley, <i>in colours</i>	1	2	2
70	General View of Kemp Town, by M. Dubourg, <i>in colours</i>	1	1	4
71	Kemp Town, Brighton, by and after J. Bruce, <i>in colours</i>	1		12
72	A View of Grange in Borrowdale, by Cartwright, after J. Warren, <i>in colours</i>	1		14
73	A View near Whitby, by F. Jukes, after T. Walmsley, <i>in colours</i>	1	1	10
74	Windsor Terrace looking Westward, Windsor Castle from the Lower Court, and three Views of Warwick Castle, all by P. Sandby	5	3	3
75	View from Richmond Hill, by C. Heath, after Hofland, <i>three open-letter proofs</i>	3	1	14
76	A View of Guildford, Surrey, by J. Pye, after Russell, <i>three impressions</i>	3	1	10
77	Outside and Inside of the Royal Exchange, by Bartolozzi, after De Loutherbourg and Chapman, the pair, <i>coloured</i>	2	2	5
78	View of the Serpentine River, Hyde Park, by F. Jukes, after Schnebbelie	1	4	4
79	View of Kenwood, seat of Lord Mansfield, by W. Lowry, after G. Robertson; and South Front of Villa of Kenwood, by Vitalba and Pastorini, after R. Adam, <i>two impressions</i>	3	3	.
80	A View of the Bank of England, by D. Havell, after T. H. Shepherd, <i>in colours</i>	1	16	10
81	A View of the Royal Exchange, by D. Havell, after T. H. Shepherd, <i>in colours</i>	1	13	10
82	A South View of the New Custom House, by J. C. Stadler, after D. Laing, <i>in colours</i>	1	4	.

1	83	Hackney School, by Reeve, <i>aquatint</i>	1	Rime
5 10	84	Vauxhall Gardens, by R. Pollard, after T. Rowlandson	1	Br
2	85	View of the Royal Hospital, Greenwich, after R. Dodd, <i>coloured</i>	1	Boy
3	86	Bushey Park, by E. Duncan, after Ziegler; View in Windsor Forest, by Merke, after La Porte; Mr. Bullock's Exhibition of Laplanders, by Rowlandson; and Royal Military Asylum, Chelsea, <i>all in colours</i>	4	Ky
18	87	Covent Garden Piazza, by E. Rooker, after P. Sandby; and A View of London from Hampstead	2	Rea
1 18	88	A View of the Bridge now building over the Thames at Vauxhall, by and after W. Daniell, <i>in colours</i>	1	Br
4 8	89	View of the Island of Huahcim; and Port Charlotte, New Zealand, by Piringer, after Cleveley, <i>aquatints in colours</i>	2	q
2 2	90	Islands of St. Marcou, by N. Pocock, after Gosselin; View of Lisbon, by M. Dubourg, after A. S. Wagner; and Views of Grand Cairo and The Pyramids, by Havell, <i>aquatints in colours</i>	4	Rime
2 10	91	Bala Pool, and Crogen on the River Dee, by Jukes; Abbey Crucis, near Llangollen, by Jukes; and Warwick Castle, by Cartwright; all after T. Walmsley, <i>in colours</i>	4	Br
2 8	92	A View near the Roode Sand Pass, Cape of Good Hope, by Bluck; and Sandy Bay Valley, St. Helena, by D. Havell; both after H. Salt, <i>in colours</i>	2	Rime
1 4	93	A View near the Roode Sand Pass at the Cape of Good Hope, by J. Bluck, after H. Salt, <i>in colours</i>	1	d
16	94	Views in Abyssinia, by D. Havell and J. Bluck, after H. Salt, <i>in colours</i>	8	Spe
14	95	Views in Abyssinia, by Havell and Bluck, after H. Salt, <i>in colours</i>	5	Boy
1 15	96	Panoramic View of the Town and Harbour of Marseilles, by R. Havell, after Chapuy; and Views in Brussels, Ostend and Italy, <i>all in colours</i>	5	Spe
14	97	View of Bellem, Lisbon, by Foudrinière, after Paton; Views of Moscow, by Eichler, after G. De la Barthe; and other Views	6	Pre
2 8	98	Views of Marseilles, Toulon, and other French Ports, by Cochin and Le Bas, after J. Vernet	8	Spe
	99	North East Prospect of the City of Norwich, by E. Kirkall, after T. Kirkpatrick	1	

under	100	The Temple of Concord, The Pagoda, and other Views of St. James' and Green Parks, by Dubourg, Stadler, and others, <i>aquatints</i> ; Opening of New London Bridge; The Quadrant, Regent's Park; etc.; <i>all in colours</i>	8	1 15
roll	101	Interior of the Parish Church, St. Marylebone, by C. Wagstaff; Opening of Waterloo Bridge, by Havell; Mr. Bullock's Exhibition of Laplanders, by Rowlandson; Destruction of the Furious Elephant at Exeter Change, by G. Cruikshank; <i>all in colours</i>	5	2 18
s	102	A South View of the New Custom House, by Stadler, after D. Lang, <i>aquatint, two impressions</i>	2	2
s	103	A View of the Genuine Beer Brewery, Golden Lane, by and after J. S. Booth, <i>two impressions, one in colours</i>	2	1 10
under	104	Regent's Canal, by J. Cleghorn, after T. H. Shepherd; Vauxhall, <i>proof before letters</i> ; New Theatre, Covent Garden, by Reeve; and The Bank of England; <i>aquatints</i>	4	3 8
roll	105	Blackfriars Bridge, by E. Rooker, <i>proof before letters and an impression</i> ; The same, by Piranesi; St. Paul's, Covent Garden, by E. Rooker, after Sandby; etc.	8	1 10
ydoll	106	Coronation Procession of Charles II, by W. Hollar; Coronation of William III and Queen Mary; and others by D. Loggan, W. Sherwin, and R. de Hooge	12	1 8
s	107	View of the Grand Procession of the Scald, Miserable Masons, by A. Benoist; Execution of Charles I; Procession of Queen Anne in the Strand, by G. Vertue; and other Historical Prints	15	2 10
under	108	Review of Volunteer Rifle Corps in Hyde Park; Inauguration of the New Metropolitan Cattle Market; Coronation Processions of George III, George IV, etc. <i>a parcel</i>		1 12
all	109	Loyal Volunteers of London and Environs, by T. Rowlandson, with list and letterpress, forty-five of the set of eighty-seven, <i>in colours</i>	45	5
s	110	Costumes of Loyal Volunteers of London and Environs, by T. Rowlandson, <i>some duplicates, in colours</i>	20	2 15
all	111	Spring; A Dell, Helmingham Park, Suffolk; A Mill; and Weymouth Bay, Dorsetshire, by D. Lucas, after J. Constable	4	2 5
anus	112	French Theatrical Costumes, by Delpêch, <i>coloured lithographs</i>	48	1 9
roll	113	Plan of the River St. Lawrence, with the Siege of Quebec, 1759, published by T. Jefferys	1	1 8

10	114	A set of twelve aquatints of the Field of Waterloo, by H. Reeve, after S. Wharton; a large Plan of the Battle of Waterloo; etc.	19	Spe
10	115	Marriage of the Dauphin; and The Ball given by the King on the Marriage of the Dauphin, by C. N. Cochin; and two other Engravings relating to the same event	4	De
1 2	116	Views of Gaeta, Naples, Palermo, etc., by Hackert and Gmelin	8	B
1 1/4	117	York Minster, after J. Buckler, <i>in colours</i> ; Carlisle Cathedral, by F. C. Lewis; Lichfield Cathedral, by Jeakes; Rievaulx Abbey, by Reeve, all after J. Buckler, <i>aquatints</i> ; and four others	8	Spe
2 6	118	Christ Church, Oxford; Westminster Abbey; Lichfield Cathedral, and Rievaulx Abbey, by Reeve; Peterborough Cathedral, and Carlisle Cathedral, by Lewis; and Salisbury Cathedral, by Hall, all after J. Buckler, <i>aquatints</i>	7	Spe
3 12 6	119	Large Views of Ipswich, Wells, Lynn, Peterborough, and other towns, by S. and N. Buck	31	Large
2 8	120	A similar lot	20	Boy
1 8	121	A similar lot	10	Boys
1 4	122	A similar lot, but some duplicates	11	Boys
10	123	Views of Bahar, Ootacamund, Ramesseram, etc., by Bluck and T. Daniell, <i>aquatints in colours</i>	7	Spe
1 8	124	Views in India, by C. Bentley, Reeve, Hunt and Hogarth, after C. Stanfield, Westall, and others, <i>aquatints in colours</i>	18	Br
1 18	125	Views of Bangalore, Seringapatam, Osar, and other places, by Stadler, Harraden, and Merke, after J. Hunter, <i>aquatints in colours</i>	22	Mo
1 8	126	Views of Fort St. George; Madras and other places in India, by Stadler and Merke, after Ward and Daniell, <i>aquatints in colours</i>	12	Edwa
2 18	127	Views in Java; Sunda and on the River Hoogly, by and after Daniell; Scenes in the Burmah Campaign; Naval Actions, etc., <i>aquatints and line engravings, mostly in colours</i>	23	Br
7 15	128	The Falls of Niagara, by Bentley, Edge and Hunt, after Cockburn, plates 2, 3, 4, 5 and 6, <i>aquatints</i>	5	Spe
6 15	129	Views in Switzerland, by Bodmer, Meyer and others, <i>mostly in colours</i>	36	Br
3 15	130	A View of the Entrance to the Canton of Glarus, Switzerland, by Jukes, after Barratt; and four other Swiss Views, <i>aquatints</i> ; and Swiss Costumes, by Delpech, <i>all in colours</i>	9	Spe

131	Views in Switzerland, by Himely and others, after Birman, <i>aquatints, in colours</i>	18	7 15
132	Views of Interlaken, Fluelen, Am Steg, etc., by F. Hegi and others, <i>aquatints, in colours</i>	7	9 5
133	Views in the Island of Jamaica, by Lerpinière, Mason and Vivares, after Robertson, the set of six	6	1 4
134	Views of Australian Scenery, by Byrne, after Westall, the set of nine, <i>in original covers</i>	9	2 15
135	Views and Scenes in South Australia, by J. W. Giles, after G. F. Angas, <i>coloured lithographs</i>	25	2 10
136	View of Lisbon, by W. J. Bennett, after Parkyns; and another View, by Jukes, after E. Dayes, <i>aquatints, in colours</i>	2	1 5
137	View of Tharand, near Dresden, and View of Lisbon, by Bennett, after Parkyns, <i>aquatints, in colours</i>	2	1 12
138	Le Jeu de l'Amour; Le Jeu de la Chouette; Le Jeu de l'Oison; The Game of Chance; and three other broadsheets	7	6
139	Dutch Broad-sides relating to James II and William III, attributed to Romeyn de Hooghe, <i>an interesting collection</i>	15	1 18
140	A similar lot	10	1 1
141	A similar lot, <i>some duplicates</i>	7	7

PORTRAITS IN MEZZOTINT.

142	Earl of Melfort, after Kneller; Hon. Mr. Feilding, after Lely; and Robert Feilding, after Kueller; all by I. Beckett	3	1 1
143	Constantine Huygens, by A. Blooteling, after Vaillant; and Prince and Princess of Orange, by J. Van Rymsdyk, after Jordaens, <i>proof</i>	2	2 2
144	Miss Greenfield, by R. Brookshaw, <i>first state</i>	1	2 8
145	John Wilkes, by W. Dickinson; and the same, by J. Watson, both after R. E. Pine	2	1 7
146	Francis Atterbury, Robert Eggesfield, John Waugh, Joshua Richardson, and two other portraits; all by J. Faber	6	1 8
147	General Columbine and Wife, by J. Faber, after Highmore	1	1 12
148	William Duke of Cumberland, Lord Mohun, Lord Somers, and Edward Hopkins; all by J. Faber	4	1 10
149	Pinchbeck, after I. Whood; and Timothy Treadway, after Tucker; both by J. Faber	2	1 8
150	Henry Vaguell, after Pesne; Queen Mary, and Lady Middleton, after Kneller; and another; all by J. Faber	4	2 4

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- 151 KIT CAT CLUB: Thirty-six Portraits of the Members, out of the set of forty-seven, by J. Faber, after Sir G. Kneller, *all fine impressions* 36 *Rea*
- 152 John Boydell, by V. Green, after J. Boydell; John Lewis, by R. Field, after Stewart; S. and N. Buck, by Houston, after Highmore; and William Hayes, by T. Park 4 *a*
- 153 John Hamilton Mortimer, by V. Green, after Mortimer, *first state, fine and with large margins* 1 *Rea*
- 154 John Wesley, after N. Hone, *published by C. Bowles* 1 *Br*
- 155 George III, by Houston, after H. Morland; Richard Rawlinson, by W. Smith; Edward, Duke of York; and 2 others 5 *Br*
- 156 Lord Anson, by Johnson; and Sir Edward Hawke, by A. Miller 2 *Phil*
- 157 Miss Lewis, by J. McArdell, after Liotard; Elizabeth, Duchess of Hamilton; Miss Trimmer, by Corbutt, after C. Read; and two other Portraits of Ladies 5 *Hil*
- 158 Samuel Dyer, by G. Marchi; Earl Camden, by J. G. Haid; Joshua Sharpe, by C. H. Hodges; and another; all after Sir J. Reynolds 4 *Lay*
- 159 George I, by P. Pelham, after Kneller; Bishop Moore, by W. Faithorne; Charles II, after Lely; and three others 6 *Rea*
- 160 Hon. Mrs. Ward, by and after J. K. Sherwin, *large margins* 1 *Rea*
- 161 Captain Polehampton, after Murray; Countess of Bridgewater, after Dahl; Frederick, Prince of Wales; all by I. Simon; and a Group of Writers 4 *d*

J. SMITH.

- 1 1
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- 162 James I, after Vandyck; Prince James F. E. Stuart; Queen Mary Beatrix, after Largillière; and Sophia Electress of Hanover 4 *Br*
- 163 James I, after Vandyck; Charles II, after Kneller; Sophia Electress of Hanover; and Sophia Dorothea of Brunswick 4 *Br*
- 164 Queen Anne, George Prince of Denmark, and other Royal portraits 6 *d*
- 165 James I, Charles II, Edward Fowler, and three other portraits 6 *Rin*
- 166 Thomas Tompion, after Kneller 1 *Rea*
- 167 William Wissing, Sir Peter Lely, Sir John Percivale, and Thomas Duke of Newcastle 4 *Br*
- 168 Lord Bury, Edward Southwell, Lord Torrington, and Marquis of Wharton; all after Kneller 4 *Rea*

Reader	169	Thomas Gill, M.D., Henry Worster, and Thomas Gill ; all after T. Murray	3	1 18
do	170	Sir John Percivale, W. Wissing, Sir P. Lely, and Earl of Plymouth	4	1 11
do	171	Lord Hinchingbrooke, Sir Robert Clayton, and Lord Somers	3	1
Fin	172	Duchess of Grafton, Countess of Ranelagh, Mrs. Yarborough, and Countess of Rochford	4	4 4
do	173	Mrs. Carter, Mrs. Roydhouse, Mrs. Kynnesman, and Countess of Rochford	4	4 10
oss	174	Countess of Rutland, Lady Torrington, and Countess of Rochford	3	3
do	175	Mrs. Conwai Hackett, Duchess of Ormond, and Lady Howard	3	3 8
nell	176	Duchess of Cleveland, by R. Tompson, after Lely ; Duchess of Mazarine, by A. De Blois ; and Queen Mary, by P. Schenck	3	2 12
Fin	177	Duchess of Portsmouth, and Queen Mary, by G. Valck, after Lely ; and Duchess of Mazarine, by A. De Blois	3	1 10
Reader	178	David Hartley, by J. Walker, after G. Romney	1	3 12
urley	179	James Paine and Son, John Hawskworth, and John Paterson, by J. and T. Watson ; all after Reynolds	3	1 12
ell	180	Robert Earl of Orford, by J. Watson, after Vanloo, <i>large margins</i>	1	1 16
er	181	Sir Richard Blackmore, and John Sturges, after Vander Bank ; and two others ; all by G. White	4	2
do	182	John Bannister, by R. Williams, after T. Murray, <i>fine</i>	1	2 10
do	183	Margaret Hughes, after Lely ; Duke and Duchess of Lauderdale, both by R. Williams ; and Lady Williams, after Lely	3	3 12
ydell	184	Robert Bloomfield, by J. Young ; Sir John Scott, by P. Dawe, after Brown ; and three other Portraits, by J. Watson	5	1 10
Reader	185	John Barnard, by J. McArdell, after A. Ramsay ; G. F. Handel, Samuel Chandler, by Pether, after Chamberlain ; and other Portraits of Garrick, De Witt, etc.	15	1 16
nell	186	Charles I, after Vandyck ; and another of Charles I ; both by J. Faber	2	1 8
enn	187	Charles I, by J. Smith, after Vandyck	1	1 18
urley	188	Lord and Lady Villiers, after Kneller ; Charles I, after Vandyck ; James II, after Largillière ; W. Penkethman, and other Portraits ; all by J. Smith	6	1 10
do	189	David Garrick, by McArdell, after Pond ; Shuter, by P. Dawe ; Parsons, by E. Bell ; and John Henderson, <i>open-letter proof</i>	4	2 6

- 190 Justice Burrough, by T. Lupton, after Phillips; Sir Alexander Thomson, by H. Meyer, after Owen; and Sir James Mansfield, by C. Turner, after Edridge; *open-letter proofs* 3 *Phil*
- 191 Lady Charlotte Fitzwilliam, by J. McArdell; John Gawler, by J. R. Smith; and Bishop Thomas, by T. Park; all after Sir J. Reynolds 3 *Br*
- 192 Mr. Mathews, by H. Meyer, after Harlow; Mrs. Yates, by Dickinson, after Pine; Miss Farren, and other Theatrical Portraits 6 *Hill*
- 193 Elliston, by C. Turner, after Harlow; Sinclair, by H. Meyer, after Harlow; Mathews, by C. Turner; and Lovegrove 4 *Phil*
- 194 Lord Melville, *proof*; Frederick John Robinson, and George Canning; all by C. Turner, after Lawrence; and Sir Robert Peel 4 *Ly*
- 195 Sir Isaac Heard, after A. W. Devis, *open-letter proof*; H. Leicester, after Beechey; John Cooke, after Hoppner; and Richard Clark, after Lady Bell; all by C. Turner 4 *Phil*
- 196 George, Earl of Essex, after J. Hoppner, *open-letter proof*; J. Buckner, after Abbott; and Earl of Wilton; all by C. Turner 3 *do*
- 197 Oliver Cromwell, James I, and Charles I, all by C. Turner; Christian IV of Denmark, by Dunkarton; and other Portraits 7 *Boya*
- 198 C. Shaw Lefevre, by W. Ward, after Jackson; Sir J. J. Guest, by Walker; and other Portraits 7 *Phil*
- 199 Bishop Dampier, by H. Meyer, after Northcote, *open-letter proof*; Edward Isham, by S. W. Reynolds, after Owen; and other Portraits 7 *d*
- 200 William Bray, by and after Linnell; John Kirby, by C. Turner, after Masquerier; Rowland Hill, and other Portraits 5 *Boya*
- 201 Mrs. Wolff, by S. Cousins, after Lawrence; Lady Acland, by S. Cousins, after J. Severn; and Duchess of Sutherland, by G. H. Phillips, after Lawrence 3 *He*
- 202 Earl of Aberdeen, after Lawrence; S. T. Coleridge, after W. Allston; and J. F. Ledsam, after Eddis; all by S. Cousins 3 *Phil*

SECOND DAY'S SALE.

PORTRAITS IN LINE AND STIPPLE.

LOT			
ader 203	Bathusa Makin, by W. Marshall; Robert Stapylton, by W. Marshall; and other Portraits, by W. Sherwin and Lombart	6	19
do 204	Charles Earl of Nottingham, Sir Henry Hobart, Charles I, and other Portraits, by S. and C. Pass	7	16
seems 205	Hortense Duchess of Mazarin, by G. Valck, after Lely; Sir Edmundbury Godfrey, by P. Vanderbanc; and three others	5	1 4
skell 206	Henry Hare, Earl of Coleraine, Nathaniel Nye, Pietro Aretino, and other Portraits, by Faithorne and Hollar	14	1 6
ader 207	The Committee, or Popery in Masquerade; and other Historical Prints relating to Charles I and Charles II	10	13
do 208	Charles I and Henrietta Maria, by J. Suyderhoef, after Vandyck, the pair	2	1 6
skell 209	Charles I, by W. Faithorne; Charles I with view of Whitehall at back; the set of Heads of Charles I and Adherents, by G. Vertue; etc.	14	2 16.
seems 210	Charles I and Henrietta Maria, by G. Vertue; Charles I on horseback, by Baron; and Charles I and Family, by Baron, all after Vandyck	3	1 12
skell 211	Prince James F. E. Stuart, by Dossier; and the same, by Edelinck, after Largillière	2	3 5
seems 212	Prince Charles Edward Stuart, mezzotint; and other Portraits of the same and Duchess of Albany	9	19
skell 213	Prince James F. E. Stuart, by Chereau, J. Smith and other engravers; and Princess Mary Louisa, by Parr	9	18
sking 214	Mary Princess of Orange, by J. Suyderhoef, after Honthorst; Catharine of Braganza, by E. Le Davis; and other Stuart Portraits	6	1 1/4
ader 215	Viscount Chaworth, Countess of Chesterfield, and Arthur Goodwin, by Gunst; and other Portraits, by Lombart, all after Vandyck	7	1 10
seems 216	James Duke of Monmouth, by A. Blooteling, after Lely	1	2 1/2

1 2	217	Earl of Marchmont, by R. White, after Kneller; Duke of Argyll, and Archbishop Tenison, by Vanderbank	3	Bre
3 10	218	Bishop Edward Chandler, <i>proof before letters</i> ; Milton, Chaucer, Stowe, Samuel Butler, and other Portraits, all by G. Vertue	20	hite
18	219	Sir Robert Boyd, by Hall, after Poggi; Lord Kilwarden, by Bartolozzi, after Hamilton, <i>two proofs</i> ; and Marquis of Buckingham, by J. K. Sherwin, after Gainsborough	4	Bre
1 8	220	Sir William Grant, by Golding; John Hatsell, by Picart, after Northcote; and other full-length Portraits	6	Phil
2 16	221	J. B. F. De Troy and S. Le Clerc, by De Launay; J. B. Rousseau; and other Foreign Portraits	8	Desc
5 5	222	Christian VI of Denmark; Frederick the Great, by Wille, after Pesne; and Marie Therese of Hungary	3	Bra
2 10	223	Prince Eugene of Savoy, by G. Valck, after Merian	1	Rim
2 16	224	Louis XV, by Audran; Philip Duke of Orleans; C. Mouton; and two others	5	Rea
11 10	225	Cardinal Mazarin, by M. Lasne; Louisa Maria, Queen of Poland and Sweden, by C. Mellan; and other Portraits, by Lasne and Mellan	9	Mik
1 6	226	Henry IV of France and Family, by L. Gaultier; the same, on horseback, by G. Vennius; and two others	4	Rea
8	227	François de Harlay, by and after Nanteuil	1	Mik
2	228	Cardinal de Fleury, Cardinal de Polignac, and Bishop Colbert, by F. and J. Chereau	3	Bre
5	229	Stephen Le Camus, by Vallet; Alexander VII, by Langlois; and the same, by Pitau	3	Mik
1 10	230	Anna Maria Schurman, by Suyderhoef; Francesco Valdez, by C. Visseher; Philip IV; and other Portraits	6	Rea
17	231	J. B. Piazzetta; J. B. Cignaroli and M. Pitteri, by M. Pitteri; and J. B. Piranesi, by F. Piranesi	4	Laza
16	232	Naval, Military and other Portraits, <i>published by T. Cadell</i>	28	Bo
1 16	233	Sir F. G. Fowke, T. B. Mash, J. T. Thorpe, Prince Leopold and Duke of York, by H. Meyer; and Reynolds, after Stephanoff and Uwins, <i>all in colours</i>	5	Mille
1 12	234	Henry Bunbury, by Ryder, after Lawrence, <i>proof and impression</i>	2	Bra
1 6	235	Iphigenia (Duchess of Kingston), by F. Bartolozzi, <i>in red</i> ; and other Portraits and Caricatures of her	6	Rim
18	236	The Charming Sisters (Ladies of the Rushout Family), by E. Stodart, <i>proof</i>	1	Bo

237	Lady Frederic Campbell, by J. K. Sherwin ; Madame Recamier, by E. Roffe, after Cosway, <i>printed in colours</i> ; and other Portraits of Ladies	7	3.
238	Duchess of Beaufort, by A. Cardon ; and Countess of Charlemont, by J. Agar, after Anne Mee, <i>two impressions</i>	3	1 2
239	Catherine II of Russia, by C. Watson, after Rosselin	1	1 6
240	Princess of Lieven, Calmady Children, and three others, by F. C. Lewis, after Lawrence, <i>tinted</i>	5	1 8
241	Miss Barton, Princess Charlotte, George Canning, and George IV, by F. C. Lewis, after Lawrence, <i>tinted</i>	4	13
242	Mrs. Fairlie ; Countess of Wilton, and three others, by F. C. Lewis, after Lawrence, <i>tinted</i>	5	1 2
243	Doctors, Scientists, and other Portraits, by T. H. Maguire, <i>from the Ipswich Museum set</i> ; and other Portraits, <i>in lithography</i>	40	1 16
244	Grillion Club Series : Portraits of Statesmen, by F. C. Lewis, Holl, and other engravers	77	1 18
245	Charles Abbot, by C. Picart, after Northcote, <i>open-letter proof</i> ; William Pitt, by J. K. Sherwin, after Gainsborough, <i>open-letter proof</i> ; and three other Portraits	5	1 3
246	Elizabeth of Bohemia ; Charles I ; Henrietta Maria ; Charles II ; and other portraits of the Stuart Family, by Moncornet, Blooteling, and others	19	3 3
247	Queen Elizabeth, title-page to Saxton's maps, 1579 ; and other early portraits of Henry VIII, Cardinal Wolsey, John Fox, and others	12	1 14
248	Thomas Pennant, by J. K. Sherwin, after Gainsborough, <i>proof</i> ; William Baillie, by W. Baillie, <i>proof</i> ; and other portraits of Artists and Writers	17	1 16
249	James, Duke of Ormoud, <i>mezzotint</i> ; Captain Hardinge, by Meyer ; and other portraits of celebrities	22	1 16
250	Ignatius Loyola, by A. Gole, <i>mezzotint</i> ; and early line portraits of English and Foreign notabilities	42	1 6
251	General Moreau, by A. Cardon ; Napoleon I ; and other English and Foreign portraits	48	1 12
252	H. Woodward as Mercutio ; Mrs. Siddons ; and other portraits	27	2 6
253	Portraits of Celebrities, from pictures in the Royal Collection, engraved by F. Bartolozzi, after H. Holbein, <i>all in colours</i>	42	16
254	A similar lot, <i>all in colours</i>	20	9
255	Portraits from the same collection, engraved by Bartolozzi, Dalton, and others, <i>some in colours</i>	22	4 10

TOPOGRAPHICAL AND HISTORICAL.

- 256 Views of Jersey, Guernsey and Alderney, by Toms, after Lem-
prière and Bastide; and Elizabeth Castle, Jersey, by
Boydell, after D'Auvergne 6
- 257 Set of eight Views in Derbyshire and Staffordshire, by Vivares,
Scotin, and others, after T. Smith 8
- 258 Views of Matlock, Anchor Church, Haddon, etc., by Vivares,
Mason, and others, after T. Smith 8
- 259 A similar lot, *some duplicates* 8
- 260 Early Views of Richmond, Surrey, by Rocque, Kip, and others,
some duplicates 11
- 261 Richmond from Twickenham Park, by C. Heath, after Hofland;
Richmond Hill, by Dickinson, after Bunbury; and other
Views of Richmond 41
- 262 Views of Kew, by P. Sandby, Woollett, Rooker, and Mason 12
- 263 View of Lyme Park, with the custom of driving the stags;
Craven Rock, Yorkshire; and other Views, by Woollett and
Vivares, after T. Smith 10
- 264 A similar lot, *some duplicates* 11
- 265 View of Oatlands, Surrey, by Sullivan, Woollett, and Elliot,
etc., *some duplicates* 9
- 266 View of Stour Port, by Mazell, after Sherriff; Views of Ditchley
and Wilton, by L. Sullivan; and other Views in Wales and
Yorkshire, *some duplicates* 14
- 267 View in Exton Park and Newstead Park, by J. Mason, after
T. Smith; Derwentwater, by Chatelain; Claremont and
Esher, etc. 12
- 268 A similar lot, *some duplicates* 11
- 269 Angel Hill, St. Edmund's Bury, by Lamborn; Views of Shrews-
bury, Coalbrooke Dale, and other places in Shropshire, by
Sanders, Vivares, and others 13
- 270 Views of Windsor, by T. Bowles, Hoefnagle, R. Sayer, Kip, and
others, *some duplicates* 18
- 271 North West and South East Views of Windsor, by Fittler, after
Robinson; and other Views of Windsor, by Vivares, after
P. Sandby, *some duplicates* 8
- 272 Views of Windsor and Virginia Water, by P. Sandby, Stadler,
and others, *some in colours* 34

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parus	273	St. George's Chapel, Windsor; St. George's Hall, and Procession of Knights, by W. Hollar, <i>some duplicates</i>	21	17
ucer	274	St. George's Chapel, Windsor, by F. C. Lewis; Jeakes and Ellis, after Nash, <i>aquatints</i>	4	14
ell	275	Ruins of Bildewas Abbey; Rye, Sussex; Thorndon, Essex; etc., <i>aquatints, in colours</i>	6	2 10
ucer	276	Dudley Castle, by Jukes, after Paddy; Cambridge; Nottingham Market Place, and other Views, <i>aquatints</i>		2 8
do	277	Sedgley Park, Staffordshire, by Paddy; Goodrich Castle, by Jukes; and other Views, <i>aquatints</i>	23	3 10
do	278	Brighton Pavilion, by Stadler, after Repton, thirteen plates; The same, by Reeve, after Fox; and others of the Pavilion, by Havell, Sutherland, and others, <i>aquatints, mostly in colours</i>	22	2
well	279	The New Race Stand, Brighton; Views of the Pavilion, The Beach, and Town; and Portraits	36	3
Brown	280	Weymouth, various Views, <i>mostly aquatints, some in colours</i>	17	6 5
oydell	281	Kingston Upon Hull, by T. Malton; Eltham Palace, by P. Sandby; Fountains Abbey; and two other Views, <i>aquatints, in colours</i>	5	3
encer	282	Great Gate and Cemetery Gate of St. Augustine's Monastery, Canterbury, by P. Sandby; and other Views in Kent, Hampshire, etc., <i>aquatints</i>	9	2 10
do	283	Bath: The New Bridge, The New Rooms, and Pulteney Bridge, by T. Malton; and other aquatint Views of Bath	6	2 4
do	284	Bath: Various Views, <i>small aquatints, in colours</i> ; The Panoramic View, by H. Wood, set of seven lithographs, etc.	37	3 3
well	285	The Manchester and Liverpool Railway, by Pyall, after Bury, <i>aquatints, in colours</i>	7	2 10
encer	286	The same, six plates, <i>two in colours</i> ; and lithographs of the South Eastern, Great Western, and North Staffordshire Railways	9	1 16
do	287	Scarborough: Views of the Town, Harbour and Beach, <i>mostly lithographs</i>	26	1 18
ader	288	The Royal Dockyard, Woolwich, by and after R. Dodd, <i>aquatint</i> ; and Sheerness, by Canot	2	16
ore	289	Views in Wales, by S. Alken, Jukes and other engravers, <i>aquatints, in colours</i>	14	3
Green	289A	Plan of the Camp at Cox Heath, 1779, by Jehner, <i>aquatint</i> ; Camp near Winchester, by Gwin; and four other Military Prints	6	1

11	290	Installation at Oxford, by T. Worlidge; The Stables and Park at Welbeck, after Diepenbeeck; etc.	10	Boys
1 3	291	The Manchester Fountains, <i>coloured lithograph</i> ; St. Peter's Plain, Manchester; The Review at Chobham; and other Lithographs of Events at Dover, etc.	26	Bro
1 8	292	A collection of Engravings of Fireworks of Historical Events in France, including a Drawing, with description of fireworks, 1751; and a Ticket of entrance to the Palais Bourbon, 1763; <i>all uniformly mounted</i>	34	Boys
18	293	Early Maps of Scotland, <i>some coloured</i>	38	Sea
1 12	294	The North Prospect of the City of Edinburgh, <i>large line plate, published by J. Smith</i> ; The Plan of Edinburgh; Heriot's Hospital; Rosslyn Chapel; and other early Line Engravings of Edinburgh	14	do
3 13	295	Views of Edinburgh and neighbourhood	<i>a parcel</i>	Map
1 6	296	Argyll House; Inverness Castle; North, East and South Views of Glasgow; Thirlestane Castle, by R. White; and other early line Views of places in Scotland	24	Yon
1 18	297	Glencoe, by Robertson, after Riddell; Dryburgh Abbey, by Hunt, after Caddy; The Haymakers, by Meadows, after Westall; and other Views of Scotland, <i>aquatints, some in colours</i>	17	Spe
1 2	298	Views in Scotland, <i>in line, stipple and lithography, some coloured</i>	<i>a parcel</i>	do
2 16	299	Lithographic Views in Scotland, by Gavarni, Needham and others	50	Yon
1 9	300	Early line Views of St. Andrews, Sterling Castle, The Bass Rock, Montrose, Dunkeld, etc.	19	La
1 1	301	A similar lot, <i>many duplicates</i>	27	Ph
1 10	302	Dalkeith from the South-east, by Lizars, after Thomson, <i>six impressions</i> ; Dunottar Castle; St. Andrew's Cathedral; Melrose Abbey; etc., <i>some coloured</i>	20	Spe
6	303	Views in Scotland, by Byrne; early Foreign Views; Plans and Maps, etc.	<i>a parcel</i>	Br
1 4	304	Early Maps and Plans of Limerick, Wicklow, and other parts of Ireland; Artillery Practice Ground, Phoenix Park, by G. S. Friend, <i>in water-colours</i> ; and other Drawings	63	Ma
2 2	305	Early Maps of Ireland; Views in Dublin, and other Irish Views	<i>a large parcel</i>	Ru
2 2	306	Maps of the Isle of Man, by J. Speed, <i>three impressions</i> ; and other Views of the Isle of Man and Channel Islands	58	Spe

307	Early Maps of the British Isles, by Hondius and others; The Invasions of England and Ireland, by Danckerts; The Genealogie of the Kings of England, by T. Simmonds; etc. 26	14
308	Gambles on the River Thames, 1814, by G. Cruikshank; Tickets for the Coronation of George IV; The Court of Wards and Liveries, by Vertue; and other Historical Prints <i>a parcel</i>	1 12
309	Col. Sir John Nicholl, by Tomkins, after Shee, and Autograph Letter; Charles I, by Hollar; and other Portraits 14	9
310	London, by S. and N. Buck, <i>five sheets</i> ; Prospect of West- minster, by J. Smith, 1720; and two other large early line Plates of London 8	1 12
311	St. Clement's, Strand, by Kip; and other Views of the Strand and Charing Cross <i>a parcel</i>	18
312	St. John's Hospital, Clerkenwell, by W. Hollar; and other Views of the Charterhouse and Clerkenwell <i>a parcel</i>	18
313	Views of Cheapside, by Bowles, Cole and others <i>a parcel</i>	18
314	The Falling of the New Brunswick Theatre, by R. Cruikshank; Astley's Amphitheatre and other Places of Amusement, and celebrated London Residences 36	12
315	Plans of the London Wards, Churches, etc. <i>a parcel</i>	10
316	A large line Plate of Bethlehem Hospital, by R. White and others; Edward VI granting the Bridewell Charter, by G. Vertue; various Views of Bridewell; etc. 22	7
317	Surrey Chapel, by Rosenberg; Burlington House, Piccadilly; Caricatures of London Life; etc. 27	1 10
318	Montagu House, by J. Simon, <i>four impressions</i> ; and other Prints relating to the British Museum 12	13
319	Ancient Buildings, Churches and Streets in East London <i>a parcel</i>	1
320	Views of Chelsea, by Roberts, after Chatelain, T. Bowles, Boy- dell, and other engravers; Rifle Shooting at the Stadium, Chelsea, the pair, <i>lithographs, etc.</i> <i>a parcel</i>	1 8
321	Christ's Hospital, by Stadler, Havell, and Agar, the set of five; The Hall of Christ's Hospital, by Hawkins, <i>aquatints</i> ; and two others 8	1
322	Cromwell Gardens, Brompton, by N. Smith, drawing; tickets of admission; Views in Hyde Park, etc. 9	6
323	City of London School; Freemason's School; and Foundling Hospital <i>a parcel</i>	1

- | | | | | | |
|---|----|-----|--|----|-----|
| 1 | 1 | 324 | Ranelagh Gardens, by Bowles, Parr, Sayer, and others, <i>some coloured</i> | 11 | La |
| 1 | 2 | 325 | Ranelagh Gardens, by Le Cave, Parr, Grignion, Bartolozzi, and other engravers | 21 | Bo |
| | 10 | 326 | Covent Garden and neighbourhood: Caricatures, Historical Scenes, and Views | 23 | Sp |
| 1 | . | 327 | The Royal Hospital, Chelsea; Kensington Palace; The Navy Office; and Montagu House, <i>large early line plates, published by J. Smith and T. Taylor</i> | 4 | Ry |
| 1 | 4 | 328 | New Palace Yard, Westminster; Chelsea; Adelphi; etc., by Boydell, Bowles, Vivares, and others | 15 | Spe |
| 1 | . | 329 | Bagnigge Wells; Duke's Theatre; Drury Lane Theatre; Bartholomew Fair; and other places of amusement | 29 | Bro |
| | 9 | 330 | St. James' Palace; Charterhouse; Fishmongers' Hall, etc., by Kip and Nicholls | 11 | Bo |
| | 18 | 331 | Custom House, by Harris, Bowles, Toms, and other engravers, <i>some coloured</i> | 16 | Clo |
| | 17 | 332 | Marlborough House, by J. Harris, <i>three impressions</i> ; Northumberland House; Navy Office; Interior of St. Margaret's Church, Westminster, by Hawkins, <i>aquatint</i> ; and other Views | 18 | Bo |
| | 14 | 333 | London Bridge, by Buck, Havell, and other engravers; and Historical Events in connection with the same | 38 | La |
| | 9 | 334 | General Views of London, by W. Hollar and others | 20 | Co |
| | 14 | 335 | General Views of London, by various engravers <i>a large parcel</i> | | |
| 1 | 11 | 336 | A reprint of W. Faithorne's "London"; reprint of W. Hollar's "London"; etc. <i>a parcel</i> | | R |
| | 7 | 337 | The Monument, and Historical Engravings relating to the same, by P. Lea, W. Lodge, and other engravers | | La |
| 1 | 3 | 338 | Marylebone Gardens; Marylebone Park Farm, by Basire; Zoological Gardens; Regent's Park; Plan of the Review of the Volunteers in Hyde Park; etc. | 36 | Bo |
| 1 | . | 339 | St. Mary le Strand, by Lockley and Harris; and other London Churches <i>a large parcel</i> | | Bo |
| | 19 | 340 | Merchant Taylor's School; Northumberland House; Mansion House; and other celebrated London Buildings | 39 | Bo |
| 1 | 18 | 341 | Views of Lambeth, by Cole, Reeve, and other engravers; etc. <i>a parcel</i> | | Bo |
| | 18 | 342 | Costumes, Caricatures, Fancy and Historical Subjects <i>a parcel</i> | | he |

4	343	Lincolnshire: Maps of the County, by Hondius, Saxton, and others	24	11
5	344	Lincolnshire: Various Views of Lincoln, Stamford, and other towns	<i>a large parcel</i>	1 7
6	345	Lincolnshire: Lincoln, by W. Hollar; Grimsthorpe, and other County Seats by Kip, etc.	44	10
6	346	Lincolnshire: View of the New Waterworks at Belton, by Vivares, after Smith; Hather Thorpe, by Toms; and other Views by Burgess	16	12
6	347	Lincolnshire: Views and Portraits, by Basire, Hill, and Fowler	<i>a parcel</i>	10
ader	348	Lancashire: Early Maps and Charts of the County, by Bowen and other engravers	9	5
oway	349	Lancashire: Views and Plans of Liverpool, by T. Kitchen and others	19	14
6	350	Lancashire: South-West Prospect of Manchester and Salford, by J. Harris; St. Augustine's Chapel, by Fielding, <i>aquatint in colours</i> ; and other Views of Manchester, <i>some in colours</i>	22	1 10
uener	351	Lancashire: South-West Prospect of Manchester and Salford, by J. Harris; Furness Abbey; Lancaster Castle; Clithero Castle, by G. Vertue; and other early Views, <i>some duplicates</i>	18	10
ydell	352	Lancashire: Lancaster Castle; Furness Abbey; Fleetwood, and other towns	<i>a large parcel</i>	1 .
ader	353	Leicestershire: Maps of the County, by Speed, Kip, Bowen, and others, <i>some duplicates</i>	43	11
skew	354	Leicestershire: Belvoir Castle, by Van der Gucht and Toms; Staunton Harold, by Kip, <i>four impressions</i> ; and Olveston Priory, by Buck, <i>six impressions</i>	12	16
do	355	Leicestershire: Views of Towns; Charts and Historical Prints relating to the County	<i>a parcel</i>	14
aris	356	Middlesex: Maps of the County, by Morden, Speed, Swale, and others	8	7
encer	357	Middlesex: Twickenham, by Boydell, <i>three impressions</i> ; and other Views of Sunbury, Isleworth, Brentford, etc.	23	1 .
am	358	Middlesex: Twickenham, Sion House, Shepperton, Sunbury, Hammersmith, Blackwall, and Limehouse, by J. Boydell	10	1 10
ersons	359	Middlesex: Twickenham, by Boydell, Bowles, Mason, Stadler, and others	18	2 4

1	8	360	Middlesex: Twickenham, by Parkyns, Stadler, and other engravers, <i>some duplicates</i>	16	Sp
1	.	361	Middlesex: The Residences of Captain Davis, Paul Whitehead, Mr. Robinson, and Mr. Bradbury, at Twickenham, by Jukes, after Spyers, four sets, <i>aquatints</i>	16	Sp
1	18	362	Middlesex: Hampton Court, by Stadler, Bowles, Parr, Jukes and others, <i>mostly coloured</i>	16	Hy
1	4	363	Middlesex: Hampton Court, by H. Overton, <i>large early line plate</i> ; and other Views of Hampton Court, by Harris, Pye, Parr, and others	8	Re
	12	364	Middlesex: Lord Burlington's House at Chiswick, by Du Bosc, Kip, Bowles; and other Views of Chiswick and Isleworth	15	Hy
	6	365	Middlesex: Lord Burlington's House, Chiswick, by Du Bosc, Bowles, Sayer, Wilkinson, Kip and Rocque	11	a
1	8	366	Middlesex: Fulham, Hammersmith and Battersea, by various engravers	25	Sp
1	16	367	Middlesex: Hampstead Heath, by D. Lucas, after Constable, <i>two impressions</i> ; and other Views of Hampstead, Highgate, Hendon, Golder's Green, and St. John's Wood	21	Hy
	18	368	Middlesex: Edmonton and Enfield	43	Par
2	12	369	Middlesex: Friern Barnet, Southgate, Ealing, Willesden, Hornsey, etc., by Chatelain and others	44	Hy
1	8	370	Middlesex: Hanworth, by Parkyns, after Barrow, <i>aquatint, four impressions</i> ; Debden, Uxbridge, Tottenham, Stoke Newington, etc.	a parcel	Phi
	8	371	Monmouthshire: Tintern Abbey, Llanthony Abbey, Raglan Castle, Crumlin Viaduct showing the railway, and other Views	44	Sp
	8	372	Monmouthshire: Maps of the County, by Hole, Speed, Morden, and others	11	Ho
	10	373	Norfolk: Maps of the County, by Lea, Bowen, Goddard, Speed, and others	28	El
2	4	374	Norfolk: Melton Constable, by Buck and Kip; Norwich Cathedral, by Harris; Norwich and other Towns of the County	36	List
1	10	375	Norfolk: Great Yarmouth, East Dereham, Houghton, and other parts	a large parcel	El
	7	376	Northamptonshire: Maps of the County, by different engravers	16	Phi
2	.	377	Northamptonshire: Burleigh House, Peterborough Cathedral, Ecton, etc., by Buck, Toms, and others	28	Par

ous	378	Northamptonshire: Views of Towns and Places of Interest in the County	<i>a parcel</i>	1	8
uman	379	Northumberland: Maps of the County, by various engravers		3	3
b	380	Northumberland: Views of Places and celebrated Residences and Buildings in the County	<i>a parcel</i>	3	3.
	381	Nottinghamshire: Maps of the County, by different engravers			10
ader			33		
	382	Nottinghamshire: Nottingham, by Cooke, after J. M. W. Turner, <i>proof</i> ; Nottingham from the East, by Kip; and other Views of the Town and Neighbourhood		1	1
cer			36		
b	383	Nottinghamshire: Stanford Hall, by Harris; Newstead Abbey, by Parkyns; Southwell, Clumber, Worksop, and other Places of Interest	<i>a large parcel</i>		18
	384	Oxfordshire: Maps of the County by Speed, Kitchin, Fletcher and others			5
ms			10		
	385	Oxfordshire: Oxford, by Toms, Williams, Loggan, Oliver, and other old line engravers			6
			10		5
b	386	Oxfordshire: Oxford Colleges, by D. Loggan			9
ard	387	Oxfordshire: Oxford Colleges, by D. Loggan, <i>some duplicates</i>	16		14
fell	388	Oxfordshire: Oxford Colleges, by Williams and Toms	23		10
and	389	Oxfordshire: Oxford Colleges, by Sturt, Toms and Williams	21		16
meer	390	Oxfordshire: Magdalen, All Souls, <i>four views</i> ; and Clarendon Printing House, by Malton; and other Views of the Colleges, The Observer, etc., by Buck and Stadler, <i>aquatints, mostly in colours</i>	15		
	391	Oxfordshire: Oxford Colleges, by Boydell, Bowles, Rooker and other engravers	18	1	2
	392	Oxfordshire: Views of Oxford, Portraits and Historical Prints relating to the Town	54	1	8.
ves	393	Oxfordshire: Rycott, by Kip; Osney, Witney, and other Places in the County	33		16
an	394	Suffolk: Maps of the County, by Speed, Bowen, Saxton, and others	17		9
	395	Suffolk: Bury St. Edmunds, and other Towns, by Buck; East Bergholt, by Lucas, after Constable; and other Views, by Basire, Kip, and others	33	1	.
er	396	Suffolk: Bury St. Edmunds, Ipswich, and other Towns, Portraits, etc., relating to the County	95		16
nces	397	Sussex: Maps and Views, by Buck, Kip, and others	25	2	16.
ill					

2	16	398	Sussex: Hastings and Battle Abbey, <i>engravings and drawings</i>	35	<i>H</i>
1	14	399	Sussex: Lewes, Shoreham, Worthing, and Eridge, by various engravers	45	<i>a</i>
2	8	400	Sussex: Chichester and Arundel, by Buck, Vertue, and other engravers	38	<i>How</i>
1	6	401	Surrey: Petworth, Pevensey, and other Towns of the County	52	<i>Spe</i>
	14	402	Surrey: Maps of the County and Views, by Buck and Kip	19	<i>How</i>
2	2	403	Surrey: Porch House, Chertsey, by Parkyns; Kingston Bridge, by Dubourg, <i>aquatints</i> ; and other Views of Kingston, Chertsey, Sunbury, etc.	33	<i>Phi</i>
1	14	404	Surrey: Putney Church, by Laurie; Wandsworth Hill, Battersea and Mortlake, by Boydell; and other Views of Kew, Richmond, etc.	42	<i>Clo</i>
	16	405	Surrey: Dulwich, Dorking, Reigate, Croydon, Herne Hill, etc.	45	<i>Sp</i>
1	8	406	Surrey: Mickleham, by Parkyns; Wandsworth, by Boydell; Battersea, Clapham, Camberwell, etc.	38	<i>his</i>
	4	407	Surrey: Views of Towns and Buildings in the County; and Portraits of Celebrities		<i>a parcel</i>

£ 771. 14. 0 Total

END OF SALE

Sotheby's had a sale of Japanese colour prints in 1841 in Dec. but did not send catalogue in. This was obtained after vol. was bound & is to be found in "Unbound cats."

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FIRST DAY	Monday,	16th December	Lots 1 to 188
SECOND DAY	Tuesday,	17th December	Lots 189 to 332
THIRD DAY	Wednesday,	18th December	Lots 333 to 482

1918.

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OF FINE

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TOGETHER WITH

Water-colour Drawings & Oil Paintings.

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SECOND DAY'S SALE.

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OLD MASTER ETCHINGS AND FINE ENGRAVINGS,

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PUVIS DE CHAVANNES

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T. GIRTIN
A. LEGROS
SIR J. MILLAIS, P.R.A.
E. MANET

S. PROUT
SIR J. REYNOLDS
J. M. W. TURNER
JAMES WARD R.A.
G. F. WATTS, R.A.
P. DE WINT

AND OIL PAINTINGS BY

H. J. BODDINGTON
J. CONSTABLE, R.A.
J. F. HERRING, Senior

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P. MOREELSE
JAMES WARD, R.A.

R. WILSON, R.A.
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CATALOGUE
OF FINE
ENGRAVINGS, DRAWINGS AND
MODERN ETCHINGS,
TOGETHER WITH
Water-colour Drawings & Oil Paintings.

FIRST DAY'S SALE.

Various Properties.

ENGRAVINGS AND DRAWINGS.

LOT		
1	Ladies' Costumes of the early 19th Century, <i>mostly coloured</i>	167
2	Iron Cutter Yacht "Blue Belle"; and Iron Yachts "Mystic" and "Blue Belle," by T. G. Dutton, after Taylor and Condry, <i>lithographs</i>	2
3	The Art of Tormenting, by H. Heath, <i>in original covers</i>	1
4	The March of Intellect, by "Shortshanks"; Something Wrong; and another relating to Steam traction	3
5	The Four-in-Hand Club, Hyde Park, by J. Harris, after J. Pollard, <i>in colours</i>	1
6	The Finding of Moses, by Agar, after Craig, <i>printed in colours</i> ; and two prints of Children, by Lewis, after Lawrence, <i>coloured</i>	3
7	St. Catharine, after Correggio; The Virgin and Child, after Parmegiano; The Virgin, after Dolci; and A Landscape, after Domenichino; all by C. Turner, and <i>first states</i>	4
8	A Jew Rabbi, by W. Pether, after Rembrandt	1
	Devotion, by C. Turner, after Le Brun	1
10	Lady Cromarty, by Faber, after Pickersgill; Miss Nelly O'Brien, by Spooner, after Reynolds; and Catharine Macaulay, by Spilsbury, after Read	3

- 11 The Fortune Teller, by C. Turner, after Reynolds 1
- 12 Prince Charles Edward Stuart, by Hodgetts, after Tocqué;
Charles John, Crown Prince of Sweden, by C. Turner; and
Sir J. Leach, by Dawe 3
- 13 Lord Cochrane, by H. Meyer, after J. Ramsay, *open-letter proof* 1
- 14 Duchess of Gloucester, by Bartolozzi, after Cosway, *in brown* 1
- 15 Comédiens Français, by Liotard; and Comédiens Italiens, by
Baron, both after Watteau, the pair 2
- 16 N. Vander Borcht, by Vermeulen, after Vandyck; Moses, by
Nanteuil; and William III on horseback 3
- 17 Samuel Bernard, by Drevet, after Rigaud 1
- 18 Charles I; Henrietta Maria; Countess of Chesterfield; Countess
of Carlisle; and other full-length Portraits, by P. Gunst,
after Vandyck 8
- 19 The History of Pamela, by Truchy and Benoist, after Highmore,
one plate in proof state 13
- 20 Justice, by A. Dürer 1
- 21 Astrology, and other subjects, by Marc Antonio Raimondi; and
Landscapes, etc., by other early Masters 13
- 22 Philip III; Philip IV; and other Portraits, by F. Goya 7
- 23 Erasmus of Rotterdam; and J. de Momper, *etchings*, by A.
Vandyck 2
- 24 George III, by Spooner, after Meyer, *in colours, framed*; and
The 93rd Highlanders, by J. Harris, after Martens, *coloured* 2
- 25 Route de Poste; and Route de Poissy, by Debucourt, after
Vernet, *in colours* 2
- 26 The Vicar of the Parish receiving his Tithes; and The Curate
of the Parish return'd from Duty, by T. Burke, after
Singleton, the pair 2
- 27 The First Steeple Chase on Record, by Harris, after Alken,
plates I, II and IV, *in colours*; and The Lord of the
Vineyard, by Pether, after Rembrandt, *coloured* 4
- 28 Alken's Discoveries: Snow, *in colours* 1
- 29 Inauguration of the Statue of Louis XV, 1765, and The Ball at
Rheims, by Varin, after Blarenberghe; Fireworks and
Theatricals, 1739, on the Marriage of Princess Louis Eliza-
beth of France, by Blondel, after Salley; and other prints
relating to the Marriage of the Dauphin 13
- 30 Gems of Art: a series of thirty-six Mezzotints by S. W. Reynolds,
W. Ward, C. Turner, Lupton and Bromley; and ten Photo-
graphs from pictures by Spanish Masters, *in a portfolio* 46

- 31 Historical Pictures of the French Revolution: twelve Portraits of Charlotte Corday, Robespierre, Dumouriez, and others, by Duplessis Bertaux, *in a volume* 1 vol.
- 32 A View of Sugar Loaf Point, St. Helena; View of St. Helena from the Sea; Sandy Bay, St. Helena, and Bonaparte in Torbay on board H.M.S. "Bellerophon," by Dubourg, after Captain Tobin, *aquatints, in colours*; Drawings in Water-colours of Fish, *signed George Tobin, Providence, 1792* (12); Small Shipping Scenes, by Baily, after G. Tobin; Etchings by J. Tobin of Views, Caricatures, etc.; and Pencil and Water-colour Drawings of Trees and Landscapes; *mounted in two volumes* 132
- 33 Specimens of Modern Masters: Engravings by J. Ogborne, after Cosway, Gainsborough, Reynolds, and other Masters, *bound in a volume* 21
- 34 Set of four Coloured Sketches of Barker the famous Harlequin and Trapdoor Acrobat, by Cruikshank; also six Pencil Sketches by W. Hunt (*five signed*); and a Crayon Drawing of a Pelican, by F. C. Gould, the famous caricaturist 10
- 35 A Coloured Crayon Sketch of a King Charles Spaniel, by Landseer; and another of a Leopard, by the same 2
- 36 Battle of St. Vincent, by J. W. Edy, after Cleveley, *coloured aquatint, framed* 1
- 37 Countess Spencer, by F. Bartolozzi, after Sir J. Reynolds, *in red, framed* 1
- 38 Achilles discovered by Ulysses, by Bonnefoy; and The Last Interview of Hector and Andromaque, by Schiavonetti, after Kauffman, the pair, *printed in colours, framed* 2
- 39 Views in Italy, probably by J. D. Harding, *in water-colours, twelve in three frames* 3

NAPOLEONIC PICTURES AND PRINTS

FROM THE MAUND COLLECTION.

- 40 An early and well-painted Portrait, *in oils*, of Napoleon; the Emperor wears the familiar blue coat with epaulettes, red sash and white vest, *21 in. by 25½ in. framed* 1
- 41 A framed Despatch Document of the French Republic, signed by Napoleon as General-in-Chief of the Army of Italy; the Order is in autograph; also Photo.; *13 in. by 17½ in.* 1
- 42 A Water-colour Drawing of a French Soldier, by Louis David, fully signed and with the inscription "Un Compagnon du Gl. Richegru" in the artist's handwriting, *gilt mount and frame, 12½ in. by 14½ in.* 1

- 3 10 43 A Portrait of Napoleon lying in death, an original oil sketch made at St. Helena, *of unique interest, restored and partly repainted, framed, 25 in. by 16 in.*; also Equestrian Portrait of General Buonaparte, a lithograph, by Lange, hand-tinted, *framed, 19 in. by 23½ in.* 2
13. 44 A framed Engraving of Marie Louise, Archduchess of Austria, Empress of France, by Donas, after Duthé, *9 in. by 11½ in.*; also framed Steel Engraving of Napoleon Premier, by Pradier, after Gerard, 1815, *12 in. by 15 in.*; also another Engraving of Marie Louise, by Roffe and Hamble, after M. Prudhon, *very fine, black frame, 18½ in. by 22 in.* 3
- 10 45 A Mezzotint in colours of Napoleon at the Camp Fire, after the painting by Delaroche, *framed, 16½ in. by 20½ in.*
- 1 16 46 Sir J. Reynolds, by C. Watson; Napoleon; Louis XVI; Marie Antoinette; and other Portraits 80
- 25 47 Early Line Engravings, by W. Hollar, Waterloo, Callot, and others *a parcel*
- 3 5 48 Fancy Subjects, after English and Foreign Artists *a parcel*
- 2 15 49 Vineyards near Thonon, by W. Say, after Dennis; The Village of Leclées, by and after Dennis, *mezzotints*; and other Views in France, Belgium, Germany and Italy *a parcel*
- 3 10 50 Bolton Abbey, by Havell, after Hofland, three Views, *aquatints, in colours*; Willy Lott's House, and A Cottage in a Corn-field, by Lucas, after Constable; and other English Views 48
- 2 10 51 Cuirassier Français, by Debucourt, after Vernet; French Military Costumes, by Martinet, *coloured*; and another 17
- 3 5 52 Views of Painshill, Whitton and Beconsfield, by Woollett; Birth of Bacchus, by Sailliar, after Reynolds; and other Fancy Subjects 16
- 1 53 La Contredanse, by Brion, after Watteau; La Servante Justifiée, by De Larmessin, after Lancret; and other French Engravings 8
- 54 George III, by A. Cardon, after Beechey, *printed in colours* 1
- 11 55 The Death of the Virgin, by Rembrandt 1
- 78 56 Landscape, with cottage and hay-barn; Cottage, with a white paling; Canal, with angler and two swans; and A Landscape with a square tower; all by Rembrandt 4
- 3 15 56A The Circumcision (In the Stable), by Rembrandt (B. 47), *from Dr. Meyer's collection* 1
2. 5 56B The Goldsmith, by Rembrandt (B. 123) 1

- 57 The Chain Pier, Brighton ; Views of Clapham Common ; Fountains Abbey ; Views in Flanders and Germany, after S. Prout ; etc. *a parcel*
- 58 Costumes of Bavaria ; Views in Switzerland and Swiss Costumes, *aquatints, many in colours* ; and Views in Austria, Italy and Germany ; *mounted in a volume* 1
- 59 Views in India, Abyssinia, The Cape, Egypt, St. Helena and Ceylon, by Havell, Hill, and Bluck, *aquatints, in colours* 23
- 60 Reproductions, by Amand-Durand, from engravings by Dürer, Vandyck, Rembrandt and other Early Masters 62
- 61 Tynemouth, Whitby, Folkestone Beach, and other Views, by Miller, Willmore, Goodall, and J. Cousins, after J. M. W. Turner, *on satin* ; and Venice, by W. Miller, after J. M. W. Turner 8
- 62 Hern's Oak, Windsor Park, by Alex. Cozens, *water-colour drawing* ; and Windsor Castle, Eton College, Hastings, etc., by Reeve, after D. Cox, *aquatints* 13
- 63 Mrs. Hartley, by Marchi, after Reynolds ; and Liberty overcoming Force, *mezzotints, proofs before letters* 2
- 64 Views in Prince of Wales' Island, by W. Daniell, after R. Smith, *aquatints, in colours* 9
- 65 Tea Growing in China, set of twelve, *in colours* 12

The Property of a Private Collector.

- 66 Views of Mezières, River Meuse, Pont de la Victoire, etc., by H. Dawe and Quilley, after Arnould, and Oxford and Cambridge Colleges, by Skelton ; etc. 22
- 67 Les Soins Maternels, by Wille ; Commemoration Print of British Naval Victories, by C. Wilkin ; Adam and Eve, after A. Dürer ; and three others 6
- 68 Master Skinner, by T. Wilson, after Cotes ; Ludwig, King of Bavaria, by Reindel ; M. de Charmois, by Simmoneau ; and two others 5
- 69 Mrs. Siddons, by P. Roberts, after G. Hounson, *in colours* 1
- 70 Naval Review at Leith, by W. Bennett, after J. C. Schetky, *aquatint, proof, in colours* 1
- 71 Pennsylvania Castle, Portland, and Sandsfoot Castle, Weymouth, by J. Bluck, after Upham, *aquatints, in colours* 2
- 72 Blackfriars Bridge and London Bridge, by T. Sutherland, *aquatints, in colours* 2

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- 73 Le Pont au Change, Paris, by T. Sutherland, after A. Pugin, *aquatint, in colours* 1
74 The Hero, and The Flying Dutchman (racehorses), by J. Harris, after J. F. Herring, *aquatints, in colours* 2
75 Lord Thurlow, by Bartolozzi, after Reynolds; and Lord Camden, by Bartolozzi, after Gainsborough 2
76 The Age of Innocence, by S. W. Reynolds, after Northcote, *open-letter proof* 1
77 Innocent Affection, by S. W. Reynolds, after Northcote, *open-letter proof* 1
78 Rustic Ease, and Fishermen, by J. Young, after G. Morland 2
79 Battle of St. Vincent, by J. Fittler, after Brenton, the pair 2

The Property of the late E. W. Hennell, Esq.

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- 80 John Wilkes, with Sergeant Glyn and John Horne, by R. Houston; Lord Brougham, by Wagstaff; and other Portraits 36
81 Map of America, by Abraham Goos; Tower of London, by Havell; and other Views 33
82 The Guards leaving St. James' Palace; The Coronation, 1685, by S. Moore; and other Historical Prints 16
83 Friar Phillip's Geese, by T. Watson, after Bunbury; Descent from the Cross, after Rembrandt; Dürer, *woodcut*; and another 4
84 J. N. Colbert, by P. Drevet, after H. Rigaud 1
85 Hippolyte Feret, by R. Nanteuil 1

DRAWINGS.

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1 2
1 57
1 57
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- 86 Man carrying off a Woman, by Guercino; and a Woman and Child 2
87 Full-length Portrait of Mouret, French Musician, *in black chalk* 1
88 Antwerp Cathedral, by T. S. Cooper, 1829, *signed and dated, in sepia* 1
89 A Musician playing a violin; The Old Church, Chelsea; Hexham; and a Lady, Portrait, all by Walter Osborne, *signed and dated, pencil drawings* 4
90 Milton's Mother's House, Taplow, by T. C. Dibdin, 1853, *signed and dated, in water-colours* 1
91 Pigs, by J. Grey, 1876, *oil painting*; and An Eastern Barber, *in water-colours* 2

FRAMED.

92	Carolau, the Irish Bard, by J. Martyn; Hempson, the Irish Harper, by E. Scriven; Melanchthon; and two Portraits of Lady Hamilton	5	2
93	Holland House Library, with Portraits of the Earl of Holland and others, <i>proof</i> ; and Robert Lindley, by Quilley, after Davison	2	2 8
94	Christopher Sympson and J. B. Lully, by Bonnat	2	16
95	G. F. Handel, by C. Turner, after Hogarth, <i>open-letter proof</i>	1	1 16
96	Miss Martha Ray, by V. Green, after N. Dance	1	2 75
97	A Portrait of a Lady playing a guitar, by V. Green, after T. Kettle, <i>proof</i>	1	1 10
98	Adeline Sophie, Marquise de . . . , by and after A. de St. Aubin, <i>rare</i>	1	4 12
99	Voltaire, by P. M. Alix, after Garnerey, <i>aquatint, in colours</i>	1	16
100	A. Dürer. The Virgin and Child (B. 36); The Virgin and Child (B. 35); and The Virgin and Child, by Aldegrever, <i>the three in one frame</i>	1	4
101	The Dentist, by L. Van Leyden; Beggars, by Rembrandt; The Knife Grinder, and another, by A. Van Ostade, <i>the four prints in two frames</i>	2	4
102	The Garden of Eden, by J. Breughel, <i>in water-colours</i>	1	2 75
103	The Judgment of Solomon, by R. La Fage, <i>in sepia</i>	1	5
104	Jonathan Richardson, by J. Richardson, junr., <i>in pencil, on vellum, two drawings in one frame</i>	1	11
105	David Garrick as Tancred, by Thomas Worlidge, 1752, <i>signed and dated, in pencil</i>	1	3
106	Zaraida (Mrs. Abington), by A. Kauffman, with engraving of the same at the back, <i>in pencil</i>	1	1 18
107	William Shakespeare, query by Richard Burbage, <i>from the Strawberry Hill collection, account of the drawing at the back, in sepia</i>		4 10
108	Sir Isaac Newton, by B. R. Haydon, <i>chalk drawing</i>		1 14
109	A Theatre Audience, style of H. W. Bunbury, <i>in water-colours</i>	1	5
110	Interior of a Coffee House with group of Military Officers, by T. Rowlandson, 1790, <i>signed and dated, in water-colours</i>		4 10
111	Pheasant Shooting, by S. Howitt, <i>in water-colours</i>	1	1 10
112	The Exeter Mail outside the White Stag Inn, <i>in water-colours</i>	1	2
113	Old Chelsea Bridge, by P. De Wint, <i>in sepia</i>	1	1 15
114	View of Vienna, by R. Batty, <i>in sepia</i>	1	1

- 115 The Henkersteg, Nuremberg, by Walter Paris, *in water-colours* 1
- 116 Martello Tower by the Seashore, by S. Prout, *in sepia* 1
- 117 The Guitar Player, by Watteau, *in red chalk* 1
- 118 An Old Man's Head, by Guido, *in black chalk*
- 119 The Building of a Palace, *early drawing in pen and sepia; from the Esdaile collection* 1
- 120 Cupid and Psyche, by T. Uwins, with engraving of same at the back, *in water-colours* 1
- 121 A Landscape with ruined building, by F. O. Finch, *in water-colours* 1
- 122 An Eastern Landscape, with figures, horses and cattle, by W. J. Muller, *in water-colours* 1
- 123 Venice, by J. Callow, *in water-colours* 1
- 124 An Eastern Bazaar, and Interior of a Shop, by John Varley, *in water-colours, the pair* 2
- 125 Edmund Kean, by S. Cousins, *pencil drawing, with Ticket for Theatre Royal, Drury Lane, signed by Kean; the two in one frame*
- 126 The Duke of Wellington, by E. F. Burney, *in pencil and red chalk* 1
- 127 Horses and Figures at the foot of a staircase, by J. F. Herring, *sepia drawing* 1
- 128 A Figure of a Man and a group of three Pelicans, by H. Stacy Marks, *pen drawings; the two in one frame* 1
- 129 A full-length Figure of a Man, stick in right hand, hat in left hand; and a Soldier, both hands on spear, by C. W. Cope, *in water-colours, the pair* 2
- 130 W. E. Gladstone, by O'Hea, *signed both by the artist and Mr. Gladstone, with lithograph of the drawing at the back*
- 131 Sir Walter Scott, by Sir E. Landseer, *pen drawing* 1
- 132 Three Studies of Dogs, by Sir E. Landseer, *in chalk and pencil; and an Autograph Letter of Sir E. Landseer; the four in one frame*
- 133 The Commissariat, by Charles Keene, *pen drawing* 1
- 134 A Priest reading; and a Man in yellow coat and red hose, style of C. W. Cope 2
- 135 A Quiet Corner, by F. D. Hardy, *pastel drawing, signed and dated* 1
- 136 Mountain Scenery, cottage in foreground, lake in middle distance, *in water-colours* 1

Various Properties.

DRAWINGS.

137	The Newhaven Fisherwoman, by J. Oliphant, 1845, <i>signed and dated, in coloured chalks</i>	1	
138	Post Royal, Paris, 1829, and Monument de Talma, Père la Chaise, 1830, both by W. Price, <i>signed, in water-colours</i>	2	14
139	An English Infantryman, by C. Stanfield; and a Man smoking, by F. Walker, <i>pencil and water-colour drawings</i>	2	14
140	Escalier du Palais du Justice, Paris, 1829; and Passage du Saumon, Paris, 1829, both by B. Terrey, <i>in water-colours</i>	2	12
141	Charles Maurice Le Tellier, after R. Mignard, <i>sepia drawing</i>	1	2
142	Eton Sketches: The Butler and The Constable, by W. Bambridge, 1852, <i>in water-colours</i>	2	3
143	Field-Marshal Blücher, and another Male Portrait, <i>in water-colours</i>	2	1
144	Topographical Drawings, Caricature and other Drawings, <i>mounted in two volumes</i>	2	18
145	Sketches in pencil and crayon, by G. Cuitt and other artists, <i>loose in a cover</i>	1	10
146	Study of Trees by the side of a stream, a castle in the background, by Gainsborough, <i>in pencil</i>		10
147	Vue du Chateau de Franchimont, and Vue de Spa, <i>drawings in sepia</i> ; Westover Lodge, <i>in water-colours</i> ; and three other Drawings	6	12
148	A Child's Head, by Vandyck, <i>in black chalk</i>	1	1. 5
149	Cupids Forging a Dart, by Primaticcio, <i>in red chalk</i> ; Joseph and His Brethren, by B. West, 1768; and another	3	2. 8
150	Early English. Gretna Green, <i>in wash</i> ; and Ludgate Hill, showing a view of St. Paul's, <i>in wash</i> ; <i>from the Claude Ponsonby sale</i>	2	10
152	Italian Mother and Child, <i>pencil</i> ; a Village Scene, with children and goats, by J. M. Wright; Oberon and Titania, <i>in wash</i>	3	12

The Property of an Officer.

153	Venus Attired by the Graces, after Bologna, <i>etching, from Sir T. Lawrence's collection</i> : and other Engravings by Aldegrever, Goltzius, etc.	21	<i>Wicks</i>
154	Grotesque Figures, Caricatures, etc., by Goya	70	<i>ance</i>
155	Vauxhall Gardens, small plate, after Rowlandson; Jewish Clothes Dealers, by Rowlandson; French Caricatures, by Boilly, Pigale, and others	23	<i>ance</i>
156	Shooting, by Woollett, after Stubbs; Views, Portraits, etc., some in colours	16	<i>ance</i>
157	The Miseries of War, by J. Callot, <i>set of eighteen</i>	18	<i>ance</i>
158	A Cart Race, by Rowlandson, <i>in colours</i>	1	<i>ance</i>
159	A French Family and An Italian Family, by S. Alken, after Rowlandson, <i>the pair in colours</i>	2	<i>ance</i>
160	Westminster Bridge, by J. C. Stadler, after Farington, <i>aqua-tint</i>	1	<i>ance</i>

DRAWINGS.

161	Nymphs and Satyrs, by Abraham Blocland; <i>from the Thornhill collection</i> ; A Figure Study, by G. Landi, <i>in red chalk</i> ; and two others	4	<i>ance</i>
162	The Angel Delivering St. Peter from Prison, by C. Cignani; Virgin and Child, by P. Testa, <i>signed</i> ; The Flight into Egypt, by Baroccio; and another	4	<i>ance</i>
163	A Study of Rocks and Trees, by A. Van Everdingen, <i>signed</i> ; Goats and Cow on the banks of a stream; A Battle Scene; and another	4	<i>ance</i>
164	A Group of Five Figures, by Diziani; Study of a Child, by Domenichino, <i>in red chalk</i> ; and four others	6	<i>ance</i>
165	A Study of Heads, by Carracci, <i>in red chalk</i> ; <i>from Sir Joshua Reynolds' collection</i> ; Two Nude Boys, by Carracci, <i>from the Esdaile collection</i> ; and two others	4	<i>ance</i>
166	Landscape, by W. Payne, <i>signed</i> ; St. Paul's, with procession of State barges; A Druid Circle; Entrance to Caledonian Canal; and four others, <i>in water-colours, chalk, and a pen drawing</i>	8	<i>ance</i>
167	An Ancient Building, by Prout, <i>initialled at bottom left corner, in water colours</i>	1	<i>ance</i>

168	A Cottage, by Prout, and An Old Street Scene, <i>in water-colours</i>	2	12
169	Pont-y-Pair, North Wales; and other Topographical Drawings, <i>in water-colours</i>	5	5
170	Monument of Thomas, Lord Berkeley, and Crucis Abbey, by S. Lysons; Bunting Dale, Herts; and four others, <i>in water-colours</i>	7	9
171	Cheddar and Redcliffe Parade, by S. Jackson; and three other Views, <i>in pencil</i>	5	.
172	A View in Wales; A Waterfall; and two other large Topographical Drawings, <i>in water-colours</i>	4	6
173	Dover and A Seascape, by Atkins, <i>signed</i> ; and A Ship in Distress, by R. Marks, <i>in water-colours</i>	3	3 6
174	The Nursing Home, by Rowlandson, <i>in water-colours</i>	1	3 8
175	The Night Chairman, by Rowlandson, <i>in water-colours</i>	1	4 5
176	French Soldiers, by E. Chevrel, 1866; and another French Drawing, <i>in water-colours</i>	2	1 5
177	The Queen's Breakfast Party, by Charles Keene, <i>illustrated in "Punch," 11th July, 1868</i>	1	2 10
178	The Butler and German Musician, by Charles Keene	1	3 70
179	Illustration for "The Omnibus," by George Cruikshank; and other Caricature Drawings	5	2
180	"In the Artist's Room," by Phil May	1	4 8
181	George Grossmith, Junr., by Ospovat, <i>in coloured chalks</i>	1	3 3
182	Charles Hawtreys, by Max Beerbohm, 1908, <i>in water-colours</i>	1	4 4
183	The Troubadour, by Bedini, <i>in water-colours</i>	1	2 12
184	Spanish Minstrel, by Doré; Caricature Drawings; and a Lady's Portrait, <i>pencil and chalk drawings</i>	6	8
185	Study of a Boy; River Scene; Coast Scene; and Landscapes, <i>in water-colours</i>	6	1 5
186	A SERIES OF TWENTY-SIX DRAWINGS, BY HARDY OF WORTHING, being Views of Eton, Snowdon, Windsor, The Dart, Ullswater, Sidmouth, and other English Places; Tivoli, Mont Blanc, Corniche, Genoa, and other Continental Views and Seascapes	26	9
187	Views in India, <i>aquatints, in colours, framed</i>	8	2 5
188	A Lake Scene, with cattle; and A River Scene, with man fishing in foreground, <i>in water-colours</i>	2	3 15

SECOND DAY'S SALE.

MODERN ETCHINGS AND DRAWINGS.

The Property of the late Sir J. Seymour Haden.

(SOLD BY ORDER OF THE EXECUTORS).

SIR FRANCIS SEYMOUR HADEN.

ETCHINGS.

LOT		
189	CALAIS PIER (<i>Harrington, 157</i>), large plate after Turner, mezzotint	1
190	BREAKING UP OF THE AGAMEMNON, second plate (<i>H. 229</i>), trial proof (a)	1
191	The same, mezzotinted, early state, unsigned, but with the mark of Seymour Haden collection	1
192	GREENWICH (<i>H. 207</i>), trial proof (c), in the corner is written <i>Best State</i>	1
193	A Boy endeavouring to reach a floating Bottle, presumably cut from large print of Greenwich and drawn upon by the artist	1

DRAWINGS.

194	BY DINKLEY FERRY, Hurst Green, looking up towards the Inn, water-colours, 14 in. by 20 in.	1
195	Harlech, two drawings in pencil, dated 1874, 7¼ in. by 11½ in.; and a sepia wash drawing of Newcastle Emlyn, 1882, 4 in. by 5½ in.	3
196	Vesuvius, 1844, in water-colours, 4½ in. by 10 in.	1
197	Tivoli, 1844, two pencil drawings, 10 in. by 7 in. and 6 in. by 9½ in.	2
198	A Temple, in water-colours, unfinished, 6¼ in. by 9 in.; and Porta del Carmine, Naples, 1844, in pencil, 9 in. by 11½ in.	2
199	Italian Lamp, Tivoli, pencil, 6¼ in. by 4½ in.; and four others, in pencil and wash	5

200	Mytton Wood, 1858, <i>pencil</i> , $9\frac{1}{2}$ in. by $14\frac{1}{2}$ in.	1	11
201	Sketches at Deal and Sandwich, <i>in pencil</i> , mostly with drawings on front and back, and about 5 in. by 7 in.	5	12
202	Other Drawings of the Cinque Ports, <i>in pencil</i> , some with sketches on front and back	6	16
203	Madeira, <i>charcoal and wash</i> , 6 in. by 9 in.	1	16
204	Madeira, 1883, 7 in. by 10 in.; and Steeple of the Convent of Santa Clara, both <i>in pen and ink</i>	2	11
205	Sketch on the Hodder, <i>pen and wash</i> , $11\frac{1}{2}$ in. by $16\frac{1}{4}$ in.	1	10
206	Another, $13\frac{1}{2}$ in. by $19\frac{1}{2}$ in., <i>wash</i>	1	10
207	A Sketch on the Ribble, 14 in. by 20 in., <i>pencil</i>	1	9
208	The Course of the Hodder above Whitewell, $6\frac{1}{4}$ in. by $9\frac{3}{4}$ in., original <i>pen drawing</i> for the etching (Harrington, 217); a daguerreotype of same, with additional work around extending the size to $11\frac{1}{4}$ in. by 16 in.; also another daguerreotype	3	12
209	The Ribble, Mytton, 1858, $3\frac{3}{4}$ in. by $7\frac{1}{4}$ in., <i>pencil</i> ; another, <i>in water-colours</i> , with sketch of Old Mytton Hall on back	2	16
210	The Hodder at Whitewell, 1858, 12 in. by 16 in., <i>pencil</i>	1	5
211	Study of the Foliage of a Walnut Tree, 14 in. by 20 in., <i>torn</i> ; and a Sketch on the banks of the Hodder, 14 in. by $14\frac{1}{2}$ in., both <i>in pencil</i>	2	5
212	Sketch on the Hodder; and another, both <i>in pencil</i>	2	11
213	A Sherborn Monument in Little Mytton Church, 1858, <i>pencil</i> , 11 in. by 16 in.	1	5
214	Old Mytton Hall, 1881 (<i>a large piece of this drawing is cut away</i>); and a Sketch of the Surrounding Country, <i>pencil</i> , 14 in. by 20 in.	2	3
215	Hurst Green below Stronghurst, 1881, <i>pencil</i> , 14 in. by 20 in.	1	8
216	Agden Red Pump, 1881; another of the same, <i>pencil</i> , 14 in. by 20 in.	2	6
217	Chepstow Castle; and a Riverside Sketch, <i>pencil</i> , 14 in. by 20 in.	2	10
218	The Adam and Eve, Chelsea, <i>crayon drawing</i> , 14 in. by 20 in.	1	18
219	Old Rectory, Cranbrook, 1858, three drawings <i>in pencil and wash</i> , $5\frac{1}{2}$ in. by 9 in.	3	11
220	Wareham, near Swanage, a sketch of a boat on the river, <i>charcoal</i> , $7\frac{1}{2}$ in. by $12\frac{1}{2}$ in.	1	1
221	The Gables of an Old House, rising between the trees, <i>pencil</i> , 11 in. by $7\frac{1}{2}$ in.	1	13

- 222 Sketch of a Child's Profile, *in pencil and wash on tracing paper, presumably one of the artist's family*; another of a Barge 2
- 223 Wreckage of a Mast, *study in water-colour*, 10½ in. by 17 in. 1
- 224 Female Heads, *two studies in pencil, inscribed Hurst Green*, 5 in. by 7 in. 2
- 225 Landscape Studies, *in water-colours*, 3½ in. by 6 in. 2
- 226 Cottage by the River, *pencil*, 3¾ in. by 7½ in.; and Cottage and Trees, *in pen and ink*, 6½ in. by 10½ in. 2
- 227 A River Scene; and another, *both in pencil*, 5½ in. by 8½ in. 2
- 228 A River Bank, boys bathing, *pencil*, 6 in. by 11 in. 1
- 229 A Riverside Landing-place, *pencil*, 6 in. by 10½ in. 1
- 230 A Woman reclining in bed, *pencil*, 9 in. by 14 in. 1
- 231 Goulding printing, *pencil*, 11 in. by 15 in. 1
- 232 Study of Madame Trebelli's Legs, from a Side Box at the Opera; Shipping Scenes; Boys Bathing; and Hands Rowing 4
- 233 A Cow, *crayon drawing*, 6½ in. by 4¾ in. 1
- 234 A Sheet of Pencil Studies of a Dog: "Lulu"; and another of Dogs 2
- 235 Studies of Rabbits, *in pencil*; a Fish, *in ink*; an Old Farm House, animal studies on the back; an Autograph Letter describing "An English River" and "The Hodder below Doxford Bridge"; and another 5

MODERN ETCHINGS (FRAMED).

- 236 CALAIS PIER, after Turner (*Harrington, 157*), *etching, state before mezzotinting* 1
- 237 ANOTHER IMPRESSION, *in the same state, unsigned, but with mark of Seymour Haden collection* 1
- 238 THE SAME, *mezzotinted* 1

The Property of an Officer.

FRANK BRANGWYN.

- 239 The Mine, *lithograph*; The Sower, *lithograph*, by Millet; and August, by C. H. Shannon, *woodcut*; all unsigned 3

F. CARTON.

- 240 The Skeleton in the Cupboard; St. Augustin, by G. Edinger, after Félicien Rops, *unsigned*; and a portfolio of Lithographic Advertisements, after Steinlen, etc.

FANTIN LATOUR.

241	Sara la Baigneuse, <i>lithograph, unsigned</i>	1	2
242	Girl gathering Fruit, <i>lithograph, unsigned</i>	1	2
243	Venus and Cupid, <i>lithograph, unsigned</i>	1	1
244	L'Apparition de Marguerite, <i>lithograph, unsigned</i>	1	2

A. LEGROS.

245	Source aux Masques, <i>counter proof</i> ; and an antique Gargoyle, by Jacquemart, <i>both unsigned</i>	2	
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W. NICHOLSON.

246	A Courtyard; a Portrait; Venus, after Aubrey Beardsley; and Le Baiser, by V. Prouvé, <i>all unsigned</i>		
247	Illustrations to Don Quixote, after G. Doré	41	

Various Properties.

248	Masterpieces of Miniature Painting, <i>twelve facsimiles in colours, in portfolio</i>	12	
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MEZZOTINTS PRINTED IN COLOURS.

249	Mrs. Cunliffe Offley, by H. Norman, after Sir T. Lawrence	1	2 2
250	Musidora, by T. Stevenson, after Gainsborough	1	1 2.
251	Viscount Althorp, by E. Stodart, after Reynolds	1	14
252	Mrs. Musters, by A. J. Skrimshire, after Romney	1	10
253	Mrs. Sheridan, by A. J. Skrimshire, after Gainsborough	1	8 70
254	Mrs. Robinson, by and after the same	1	6 10
255	The Blue Boy, by and after the same	1	2
256	Miss Croker, by J. C. Webb, after Sir T. Lawrence	1	2 7 6
257	Miss Linley, by J. C. Webb, after Gainsborough	1	2
258	Pinkie, by J. C. Webb, after Sir T. Lawrence	1	2 5
259	Rustic Children, by J. C. Webb, after Gainsborough	1	2 5
260	Duchess of Hamilton, by J. C. Webb, after Catherine Read	1	2
261	A Portrait of a Girl, by J. C. Webb, after Hoppner	1	2 5

J. McNEIL WHISTLER.

262	Fulham (<i>Wedmore</i> , 148)	1	2 10
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SIR FRANK SHORT.

- 263 The Street, Whitstable; and A South Coast Road 2 *Prov*
 264 Vuurtoren (Hindeloopen), Friesland 1 *Amell*
 265 THE SOLWAY AT MID-DAY 1 *Crut*
 266 Eel Fisher at Volendam, *lithograph*; and Old Wreck at Hunstanton, *lithograph* 2

AXEL H. HAIG.

- 267 St. Mark's, Venice 1 *Brul*

ALBANY E. HOWARTH.

- 268 The Prior's Doorway, Ely Cathedral 1 *Wing*

IAN STRANG.

- 269 The Tagus at Toledo 1 *Strang*

- 270 Original Etchings. The Sylvan Way, by S. Slocombe; Mercery Lane, Canterbury, by T. J. Dalgleish; Off Gravesend, by W. L. Wyllie; Rouen Cathedral, West Façade, by T. J. Dalgleish; Venice, by Wilfrid Ball; and Jacqueline de Caestre, by A. Turrell; *all signed artists' proofs, five etchings in the portfolio, as published, and an extra one inserted*; also R. W. Macbeth. A Village Merrymaking in the Olden Times, *etching, signed proof* 7 *Strang*

The Property of a Lady.

- 271 A. Legros. A bronze Portrait Medallion of his Daughter, with A. L. s. from Legros to M. Desclayes, describing this as the first portrait bronze done by him; and another 3 *Legros*
 272 The Artist Engraver, No. 1, January, 1904, containing etchings by Legros, Strang, Cameron, a lithograph by J. Pennell, and a woodcut by C. H. Shannon *Strang*
 273 Seymour Haden. Fulham; and Cowdray, *both unsigned* 2 *Brul*
 274 Seymour Haden. By Twickenham; and Thames Ditton, *both unsigned* 2 *Brul*

275	M. E. Cotman. A Landscape ; others, by Lalanne, Appian, etc., <i>all unsigned</i>	10	14
276	A. Watteau. A Pierrot ; etc.	7	13
277	C. N. Cochin. Flore ; and La Gloire des Princes, etc.	9	8
278	A. Van Dyck. Paul du Pont ; and Lucas Vorstermans	2	10
279	Ruins on the Rhine, <i>drawing, signed Victor Hugo, Guernsey, April, 1857</i>	1	18

ENGRAVINGS.

FRAMED.

REMBRANDT VAN RIJN.

*The Numbers refer to Bartsch's Catalogue.**

280	THE SLEEPING PUPPY (B. 158), <i>rare</i>	1	36
281	Jan Cornelis Sylvius (B. 255)	1	22
282	A. Dürer. Albert of Brandenburg (B. 103)	1	2 18
283	Rembrandt and his Wife (B. 19), <i>slightly cut at top</i>	1	5 5
284	Abraham entertaining the Angels (B. 29) ; and a copy of the same in reverse	2	5 78
285	Joseph telling his Dreams (B. 37), <i>third state</i> ; and Joseph's Coat brought to Jacob (B. 38)	2	4 8
286	The Presentation in the Temple (B. 49) ; The Flight into Egypt (B. 55) ; and The Raising of Lazarus (B. 72), <i>the smaller plate</i>	3	7
287	Christ and the Woman of Samaria (B. 70), <i>third state</i>	1	6 5
288	The Raising of Lazarus (B. 73), <i>the larger plate</i> ; and Christ at Emmaus (B. 88)	2	7 5
289	The Return of the Prodigal Son (B. 91) ; and The Beheading of John the Baptist (B. 92)	2	7 10
290	A Turbaned Soldier on horseback (B. 99) ; an Old Beggar Woman leaning on a stick (B. 170) ; and a Beggar seated warming his hands at a chafing dish (B. 173)	3	10
291	The Star of the Kings (B. 113)	1	3 18
292	The Small Lion Hunt (with two lions) (B. 115)	1	7 10
293	The Hog (B. 157)	1	2 2
294	The Artist drawing from the Model (B. 192)	1	2 18
295	Man seated at a desk, pen in hand (B. 251) ; and Abraham Francen (B. 273)	2	9 10
296	Jan Lutma (B. 276)	1	12

- 297 Old Man, in large fur cap, with closed eyes (*B.* 290) 1
- 298 The Gold Weigher (*B.* 281), *second state* 1
- 299 The same, *third state* 1
- 300 Federigo Baroccio. The Annunciation (*B.* 1); Marco Antonio; The Martyrdom of St. Félicité (*B.* 117); Venus Drying Her Feet (*B.* 297); and M. Rota, The Last Judgment, and The Same, by Gaultier 5
- 301 H. S. Beham. Battle of the Centaurs; Death and The Flaming Sword; and a Biblical Subject 3
- 302 Lucas Van Leyden. The Dance of the Magdalen 1
- 303 Mair Von Landsbut. The Gothic House 1
- 304 A. Van Ostade. The Baker Blowing his Horn, and five other subjects; J. Wierix, Alver Nonius; and H. Wierix, Two Subjects from the Life of Christ 9
- 305 INTERIOR OF A COTTAGE, WITH TWO WOMEN, AND A CHILD IN A CRADLE, by Rembrandt, *pen and wash drawing*, with the engraving of the same 1

ENGRAVINGS.

- 306 Girl and Squirrel, by F. Bartolozzi, after W. Hamilton, *printed in colours* 1
- 307 The Linen Industry of Ireland, by and after W. Hinks, the set of twelve plates 12
- 308 HENRIETTA, VISCOUNTESS DUNCANNON, by J. Grozer, after Sir J. Reynolds, *proof state, with the words "Engraved by J. Grozer, No. 8, Castle Street, Leicester Square, 1785," state not mentioned by Chaloner Smith, very fine* 1
- 309 WASP, CHILD AND BILLY, by W. Ward, after H. B. Chalon, *open-letter proof, rare* 1
- 310 The Royal Family of France, by M. Bovi, *open-letter proof* 1
- 311 The Industrious Cottage Wife, by C. Turner, after H. Singleton, *printed in colours* 1

FRAMED.

- 311A Village Dance of an Italian Family, by F. D. Soiron, after C. Grignon, *printed in colours* 1
- 312 THE ACTION BETWEEN THE JAVA AND THE CONSTITUTION, by Havell, after N. Pocock, *aquatints, the set of four, fine condition, and with large margins* 4
- 313 Favourite Chickens going to Market; The Sailor; and "Go for a Looby, go," *mezzotints, published by S. W. Fores* 3

- 314 Christ Healing the Sick, by Rembrandt, retouched by W. Baillie; and Lord Charlemont's Pavilion near Dublin 2
- 315 THE FRAIL SISTERS, by Hogg, after J. R. Smith, *printed in colours* 1
- 316 THE FARRIER'S SHOP, by W. Say, after J. Ward, *open-letter proof, fine and with large margins* 1
- 317 Cries of London: Sweet China Oranges; Chair Mender; New Mackrel; Knives to Grind; Primroses; Duke Cherries; Milk below, Maids; and Turnips and Carrots, by Aliprandi, after Wheatley 8
- 318 Love, and Chastity, by A. Cardon, after Singleton, the pair, *printed in colours* 2
- 319 Cries of London: Primroses; New Mackrel; Milk below, Maids; Spice Gingerbread; Knives, Scissors and Razors to Grind; Turnips and Carrots; Duke Cherries; Fresh Gathered Peas; and Scarlet Strawberries, by Schiavonetti, Vendramini and Cardon, after F. Wheatley 9
- 320 REMBRANDT'S PEASANT GIRL, by W. Say, after Rembrandt, *printed in colours* 1
- 321 LOVE IN A MILL; AND THE RETURN FROM MARKET, by C. Knight, after F. Wheatley, *printed in colours* 2
- 322 Woodcock Shooting, by B. and G. Leighton, after J. M. W. Turner (*R.* 849), *chromo-lithograph* 1
- 323 Colonel Mordaunt's Cock Fight, by R. Earlom, after Zoffany; with the key-plate, *coloured* 2
- 324 COUNTESS OF HARRINGTON AND CHILDREN, by F. Bartolozzi, after Sir J. Reynolds, *printed in colours* 1
- 325 SPRIGHTLINESS (MASTER HARRINGTON), by F. Bartolozzi, after Sir J. Reynolds, *printed in colours* 1
- 326 LE BAISER ENVOYÉ, by C. Turner, after J. B. Greuze, *proof before letters and with large margins, fine* 1
- 327 THE WOOD BOY, by W. Bond, after T. Barker, *printed in colours* 1
- 328 Painting (Angelica Kauffman), by H. Sintzenich, after Kauffman, *printed in colours* 1
- 329 A Lady and two Children, one child with a birds' nest, after W. M. Craig, *printed in colours* 1
- 330 THE QUARREL; AND THE RECONCILIATION, by Freeman, after Adam Buck, the pair, *printed in colours* 2
- 331 The First Steeple Chase on Record, by J. Harris, after H. Alken, the set of four, *coloured* 4
- 332 Tom Moody, by G. Hunt, after J. Pollard, the set of four, *aquatints, in colours* 4

THIRD DAY'S SALE. WATER-COLOUR DRAWINGS & OIL PAINTINGS.

The Property of a Gentleman.

WATER-COLOUR DRAWINGS.

FRAMED AND IN THE FOLIO.

THOMAS GIBBS (?).

- LOT
333 Seven Heads *in one frame*: Portraits from the picture The
Death of General Wolfe, *pencil* 1

UNKNOWN.

- 334 Landscape, with town and bay in distance, $9\frac{1}{2}$ in. by 15 in.;
and

ECKSTEIN.

- Highlanders unfurling Flag, 6 in. by $4\frac{1}{2}$ in. 2

J. S. COTMAN.

- 335 Windsor Castle, $10\frac{3}{4}$ in. by $9\frac{1}{4}$ in. 1

BAYNES.

- 336 Landscape and Cottage, $7\frac{1}{2}$ in. by $9\frac{3}{4}$ in. 1

J. M. W. TURNER.

- 337 Tell's Chapel, Lake of Lucerne, 4 in. by 9 in.; and
River View with bridge, 5 in. by $3\frac{1}{2}$ in. 2

ANDREWS.

- 338 Temple Bar at Night, 14 in. by $9\frac{1}{2}$ in. 1

BONNINGTON.

- 339 Five small Drawings: Heads, *on one sheet*; and
Canal Scene, with barge, $8\frac{1}{2}$ in. by 13 in. 2

A. PENLEY.

- 340 Coast Scene, with boats, $7\frac{1}{2}$ in. by 12 in. 1

SIR J. REYNOLDS.

- 341 The Three Graces: Oil Sketch for the large picture in the National Gallery, 11 in. by 14 in. 1

E. NEVIL.

- 342 Village Landscapes, a pair, 10 in. by $13\frac{1}{2}$ in. 2

J. M. W. TURNER.

- 343 Hilly Landscape, $6\frac{1}{4}$ in. by 10 in. 1
From Colonel Scott's sale, 1867.

D. COX.

- 344 A Path through a Wood, 6 in. by 5 in. ; and
A Rocky Landscape, 5 in. by 7 in. 2

D. COX.

- 345 Coast Scene, with steep cliff, 7 in. by 10 in. ; and
Mountainous Landscape and Cattle, 7 in. by $9\frac{1}{2}$ in. 2

VARIOUS.

- 346 Fishing Boats ;
Cottage by a Pond ; and
Church Buildings 3

JAMES HOLLAND.

- 347 Italian Viaduct and other Buildings, 5 in. by 7 in. 1

UNSIGNED.

- 348 In the Grisons, 7 in. by 10 in. ; and

CLAUDE.

- Bay Scene and figures, 9 in. by 13 in. 2

E. W. COOKE.

- 349 Coast Scene : moonlight, $9\frac{1}{2}$ in. by 13 in. 1

M. C. B.

- 350 Continental River Scenes, a pair, 10 in. by 14½ in.

2

E. E. PACKER, 1892.

- 351 Smith Sound, 10 in. by 21½ in.

1

F. WHEATLEY AND OTHERS.

- 352 Girl Bathing, 12 in. by 18 in. ;

Cottage by a Bridge ; and

Crayon Landscapes (2)

4

E. W. ANDREWS, 1888.

- 353 A Game of Chess: check-mate, 20 in. by 24 in.

1

Various Properties.

D. COX.

- 354 River Scenes (Wales), a pair, 7 in. by 11 in.

2

D. COX, 1830.

- 355 Landscape, with water in foreground, 9 in. by 12½ in.

1

W. MÜLLER.

- 356 Bolsover Castle, 7 in. by 9 in.

1

W. MÜLLER.

- 357 An old Water Mill, 8 in. by 10½ in.

1

T. M. RICHARDSON, 1835.

- 358 Oxen and Figures crossing an Italian bridge over a river, signed,
25 in. by 39 in.

1

CHARLES EARL.

- 359 Old Tithe Mill at Eastbourne, 18 in. by 28 in.

1

CHARLES EARL.

- 360 Rocky Coast Scene, Beer, South Devon, 18 in. by 28 in. 1

F. W. TOPHAM, 1859.

- 361 Children on Sea-shore, 15 in. by 17 in. 1 5.10

W. LANGLEY.

- 362 The Vegetable Seller, 25 in. by 15½ in. 1

E. BALE.

- 363 The Orange Girl, 18 in. by 13 in. 1 7.10

EDWARD RADFORD, 1875.

- 364 "Weary," 13 in. by 17 in., with engraving at back 1 32.

ELIJAH WALTON.

- 365 Alpine Scenery, 13 in. by 9½ in. 1 7

S. J. HODSON.

- 366 The Stirrup Cup, 15½ in. by 11 in. 1 1 5

C. PYNE.

- 367 A Continental River Scene, 9½ in. by 13½ in. 1 3.5

W. W. DEANE.

- 368 Cloister of St. Maria Novella, Florence, 18 in. by 20½ in. 1 4

UNKNOWN.

- 369 Seven Drawings of Alpine Flowers, in three frames 3

BIRKET FOSTER.

- 370 Head of a Girl, signed, 4 in. by 2 in. 1 2

PAUL SANDBY.

- 371 A Hilly Landscape, with figures and animals in valley in foreground, 20½ in. by 27½ in. 1

The Property of a Lady.

JAMES WARD, R.A.

- 372 A Farm Boy reclining, $8\frac{1}{2}$ in. by 13 in. 1

JAMES WARD, R.A.

- 373 Lioness crouching, 12 in. by 18 in. 1

G. F. WATTS, R.A.

- 374 Studies of Figures (5), pencil 5

SIR J. E. MILLAIS, Bt. P.R.A.

- 375 Seizing Queen Elgiva, pencil, heightened with white, signed and dated 1846, 7 in. by $9\frac{1}{2}$ in. 1

SIR J. E. MILLAIS, Bt. P.R.A.

- 376 Sketches of Figures and Animals, signed, $8\frac{1}{2}$ in. by 11 in.

A. MANCINI.

- 377 A Portrait Head, sketch in red chalk, 19 in. by 14 in. 1

E. MANET, 1869.

- 378 In the Café; in the group is a portrait of the artist, pen and ink, 8 in. by 11 in. 1

MUIRHEAD BONE.

- 379 Near Piacenza, Indian ink, $4\frac{1}{4}$ in. by 7 in. 1

T. ROWLANDSON.

- 380 The Wolf in Sheep's Clothing, $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in. 1

CHARLES KEENE.

- 381 An Irishman leaning against a Pillar, $4\frac{1}{2}$ in. by 3 in. 1

C. H. SHANNON, A.R.A. 1895.

- 382 Study of a Woman, crayon drawing heightened in white, 12 in. by 8 in. 1

W. WILDMAN.

- 383 The Belfry, Bruges, $12\frac{1}{2}$ in. by $9\frac{1}{2}$ in. 1 1/10

CHARLES RICKETTS.

- 384 Spes, $9\frac{1}{2}$ in. by $5\frac{1}{4}$ in. 1 2/15

A. LEGROS.

- 385 Tête de Souligte, red chalk, $9\frac{1}{4}$ in. by $7\frac{1}{4}$ in. 1 2/3

T. ROWLANDSON.

- 386 The Thames, near Richmond, $8\frac{1}{2}$ in. by 11 in. 1 5

UNFRAMED.

P. PUVIS DE CHAVANNES.

- 387 "Chimères" 22.
 "Meditation"
 Les Jeunes Filles de la Mort
 "Homère"
 La Récolte des Pommes
 L'histoire
 Une Famille de Pêcheurs
 Sainte Geneviève et Enfant, en prière
 "Virgile"; facsimiles 9 5/10

P. PUVIS DE CHAVANNES.

- 388 Le Bois Sacré
 Les Saisons (L'Eté); facsimiles 2

BERTHE MORISOT.

- 389 À Blanche Athènes
 A ma mère Lucile; facsimiles 2 1/10

HONORÉ DAUMIER.

- 390 "Heureusement, la Justice, a toujours les yeux ouvertes," and
 "Rempli de la Conviction intime . . . que son client le paiera
 bien," a pair, $9\frac{1}{2}$ in. by $12\frac{1}{2}$ in. 2

EUGENE DELACROIX.

- 391 Sketches of the Figure, *from the artist's sale*, and

Paris.

UNSIGNED.

- Harvesters Overtaken by a Storm, 13 in. by 16½ in.

2

JAN STEEN.

- 392 Dutch Peasant Drinking, 3½ in. by 3 in.

L.
 riedwald

D'ALBANO, 1879.

- Italian Girl Seated, 6 in. by 4¼ in., and

A. DEL SARTO.

- Figure of Woman in long dress and cloak, 5½ in. by 3½ in.

3

ANNIBAL CARRACCI.

- 393 Paris and Helen (Siege of Troy), *sepia*, 8 in. by 11½ in.

1
 Riedwald

FRENCH SCHOOL.

- 394 Girl Arranging Flowers, 11 in. by 14½ in.

4

P. P. PRUD'HON.

- 395 Half-length nude Figure of a Girl, *signed, coloured chalk, circular*, 10½ in. diam.

1
 Riedwald

UNKNOWN.

- 396 Sketches of Heads, and of the Figure

3
 Riedwald



Various Properties.

H. HERKOMER.

- 397 Portrait of an Old Woman in white mob cap and white dress,
14½ in. by 12 in. *framed* 1

G. TOBIN.

- 398 Two Sketch Books of Water-colour Drawings (one small and
one large) of numerous Landscapes and Sea Views, *many*
signed G. T. 2

S. H. GRIMM.

- 399 A leather-bound volume of Water-colour Drawings, containing
20 Views of Glacier Mountains in Switzerland, and nume-
rous other Landscapes of Wales, Barnes, Mortlake, etc. 34

T. BARKER (Bath).

- 400 A SKETCH BOOK, containing 32 extremely interesting Pen,
Sepia, and Water-colour Sketches of Animals, Figures and
Landscapes, *in a volume, bound with many plain leaves at*
the end 1

[See ILLUSTRATION.]

- 401 Thirty-three Pen and Ink Sketches, Landscapes, Figures and
Trees, *portion of a sketch-book without cover* 1

EARLY ENGLISH.

- 402 Portrait of George Morland, *pastel drawing, framed*, 13 in.
by 11 in. 1

J. S. COTMAN.

- 403 Old Inn at Camberwell, 6 in. by 7½ in. 1

E. DAYES.

- 404 Goodrych Castle, *aquatinted*, 16¼ by 12½ in. 1

W. DE LA MOTTE.

- 405 River View with hilly background, 3½ in. by 5¼ in. 1

T. GIRTIN.

- 406 Extensive Landscape, and village in distance, $7\frac{1}{2}$ in. by $10\frac{1}{2}$ in. 1

THOMAS HEARNE.

- 407 Old Farm Buildings, 7 in. by $9\frac{1}{4}$ in. 1

HUGH O'NEIL.

- 408 Hythe Bridge, Oxford, 7 in. by 10 in. 1

J. POWELL.

- 409 Romsey, 6 in. by $9\frac{1}{4}$ in. 1

S. W. REYNOLDS.

- 410 Four small Landscapes, *mounted on one board* 1

PAUL SANDBY.

- 411 An Old Country Cottage, 4 in. by $6\frac{1}{2}$ in. 1

G. SHEPHERD.

- 412 Hagley Hall, Worcestershire: The Seat of Lord Lyttelton,
4 in. by $5\frac{1}{2}$ in. 1

FRAMED.

P. DE WINT, 1811.

- 413 Old English Landscape, with water in foreground, 19 in.
by 27 in. 1

JOHN CONSTABLE, R.A.

- 414 River, with hilly background, round tower in middle distance,
and shrubs in foreground, $5\frac{1}{2}$ in. by $9\frac{1}{2}$ in. 1

The Property of Mrs. Wyatt Papworth.

J. B. Papworth, the well-known Architect (1775-1847), was son-in-law of W. Say the Engraver, and brother-in-law of F. R. Say the Artist. (See Dictionary of National Biography, vol. XV, p. 196: the picture by J. Ward, R.A., catalogued below, is mentioned on p. 197 of this article). Wyatt Papworth, the present owner's late husband, appears as one of the children in the picture by F. R. Say, catalogued below.

WATER-COLOUR DRAWINGS.

FRAMED.

MINIATURES.

EARLY ENGLISH.

- 416 Oval Portrait of a Lady in blue dress, with coiffured hair surmounted by a lace cap with blue ribbon, *believed to be Sarah, Duchess of Marlborough*, 5 in. by 4 in. 1 3.

MARY ANN SAY (SISTER OF THE ARTIST).

- 417 Oval Portrait of John Broadwood, founder of the Pianoforte Firm in England, $3\frac{3}{4}$ in. by $2\frac{3}{4}$ in. 1 2 15

UNKNOWN.

- 418 Oval Portrait of a Gentleman in wig, brown coat, white kerchief and pink and white vest, $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. 1 1 5

UNKNOWN.

- 419 Oval Portrait of a Gentleman, in blue coat and yellow vest, $2\frac{3}{4}$ in. by $2\frac{1}{4}$ in. 1 1

LEONORA SAY (SISTER OF THE ARTIST).

- 420 Portrait of W. Nicholson, Esq., with curling hair, in dress of early 19th century, by his wife, $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in. 1

W. BROCKEDON.

- 421 Italian Landscape, with town in middle distance, $8\frac{1}{2}$ in. by 12 in. 1 2 15

W. CALLOW.

- 422 In the Juden-gasse, Frankfort-a-Main, 14 in. by 10 in.

1 *Order*

CLERISSEAU.

- 423 View of Ruins in Italy, a pair, 17 in. by 13 in.

2 *Paris*

JAMES GREEN.

- 424 Oval Portrait of Jane, first wife of J. B. Papworth, with fair hair, wearing coral necklace, blue dress, with rose at bosom, 10½ in. by 8½ in. diam.

1

PANINI.

- 425 Ruins in Italy, with figures in foreground, *sepia*, 27 in. by 18 in.

1

SAMUEL PROUT.

- 426 Cottages by the roadside, a pair, 7½ in. by 10½ in.

2

W. H. PYNE.

- 427 Five miniature Landscapes, in one frame

1

FRANCESCO RICCI.

- 428 Italian Ruins and Figures, *gouache*, a pair, 12 in. by 18 in.

2

G. F. ROBSON.

- 429 Inverlochy Castle. Inverness-shire, about 1833, 7½ in. by 10½ in.

1

ALFRED H. TAYLOR, 1841.

- 430 The Village Politician, 10 in. by 7 in.

1

THOMAS YOUNG.

- 431 Landscape, with trees by a winding road, 10½ in. by 14 in.

1

OIL PAINTINGS.

FREDERICK RICHARD SAY.

- 432 Fine Portrait of Mary Ann Say, daughter of William Say, the engraver, and sister of the artist, wife of John Buonarroti Papworth, the architect, 36 *in. by* 28 *in.* 1

* * See head-note above.

- 433 Portraits of John and Wyatt Papworth, sons of the above, as Lads, 29 *in. by* 24 *in.* 2

* * See head-note above.

JAMES WARD, R.A.

- 434 Portrait of J. B. Papworth, Architect, 28 *in. by* 24 *in.* (this is believed to be the first portrait ever painted by this famous animal painter) 1

* * See head-note above.

JAMES GREEN, R.A.

- 435 Portrait of William Say, Mezzotint Artist and Engraver. He was the father of F. R. Say, the artist, 28 *in. by* 23 *in.* 1

ROSENBOOM.

- 436 Extensive Winter Landscape, with figures skating in foreground, a windmill on a hill in background, 25 *in. by* 30 *in.* 1

JAMES WARD, R.A.

- 437 Interior of a Stable; with horse and dog, 14 *in. by* 18 *in.* 1

JAMES WARD, R.A.

- 438 Landscape, with cottage in centre, bridge and group of figures in foreground, 17 *in. by* 12½ *in.* 1

JAMES WARD, R.A.

- 439 Landscape, with cottages on right and figure on horseback by a winding road, *panel*, 9 *in. by* 17 *in.* 1

LEIGH.

- 440 A Devonshire Stream, 10 in. by 12 in. 1

ENGLISH SCHOOL.

- 441 Landscape, and trees in foreground, panel, 9 in. by 11 in. 1

JAMES WARD, R.A.

- 442 Two Old Retainers at work in a Garden, 9 in. by 12 in. 1

R. WILSON, R.A.

- 443 The Ruins of the Villa of Maecenas, near Rome, panel, 7 in. by 10 in. 1

This picture was sold at Wilson's death by his widow to Peter Cox, and presented by him to his friend J. B. Papworth

W. VAN DE VELDE.

- 444 Coast Scene, with vessels and figures, panel, 8½ in. by 11 in. 1

J. M. L.

- 445 Italian Landscape, with temple on right, panel, 7½ in. by 9½ in. 1

WILLIAM HILTON, R.A.

- 446 A Cupid reclining, holding a wreath of flowers, panel, 10 in. by 14 in. 1

DUTCH SCHOOL.

- 447 The Fruit and Vegetable Seller, panel, 6½ in. by 6½ in. 1

T. C. HOFLAND.

- 448 View on Hampstead Heath, panel, 10 in. by 14 in. 1

The Property of a Lady of Title.

P. MOREELSE.

- 449 Oval Portrait of a Gentleman, in armour and red scarf over,
with open flat lace collar, $25\frac{1}{2}$ in. by $19\frac{1}{2}$ in. diam. 1 2

ITALIAN SCHOOL.

- 450 Portrait of a Gentleman with dark hair and moustache, wearing
dark blue coat and heavy gold chain round collar, 30 in. by
25 in. 1 1

G. SCHALCKEN.

- 451 A Woman reading by candlelight, 30 in. by 25 in. 1 4

EARLY ITALIAN SCHOOL.

- 452 Portrait of Laura, friend of the Italian Poet, Petrarch, wearing
yellow striped dress with black edging, and a helmet-shaped
cap over auburn hair, panel, 24 in. by 17 in. 1 42

EARLY FLEMISH.

- 453 Portrait of Mary Queen of Scots, wearing white lace collar,
pink dress with black cloak over, panel, 22 in. by 17 in. 1 28

Various Properties.

- 454 A Maori Chief and his Wife, by L. T. Steele, *the two in one*
frame 1 8 70
- 455 A Portrait of a Gentleman seated in a library, after picture in
the Dublin Gallery, copied by Walter Osborne 1 5 10
- 456 Full-length Portraits of Madame Patti and Miss Jenny Lind,
oil paintings, on panel 2 2
- 457 The Young Cricketer; portrait of a boy with cricket bat and
ball in either hand 1 8 10

From the Collection of Sir John Whale,
of Northdown House, Isle of Thanet.

LOT 458.

BY OR ATTRIBUTED TO SIR A. VANDYCK.

25. PORTRAIT OF KING CHARLES I in armour,
25 in. by 20 in.

[See ILLUSTRATION].

LOT 459.

SIR T. LAWRENCE, P.R.A.

28. Portrait of the Artist as a young man, in brown coat
and white kerchief

30 in. by 25 in.

[See ILLUSTRATION].



No. 458.



No 459.



BROECK.

- 460 Flowers on a table, 36 in. by 28 in.

1

88

ENGLISH SCHOOL.

- 461 Rocky Coast Scene, with vessel on rocks, 18 in. by 30 in.

1

2

F. J. BODDINGTON.

- 462 River Views and Cattle, a pair, 12 in. by 22 in.

2

7

A. HUCK.

- 463 Coast Scenes, with fishing and sailing boats, a pair, 7 in. by 10 in.

2

48

EARLY ITALIAN SCHOOL.

XVth century.

- 464 Madonna and Child. The Madonna is a small three-quarter length figure with loose fair hair, wearing a red cloak and green dress under, and holds child on her right arm; old gold background, panel, 14½ in. by 7½ in., in dome-shaped frame

1

49

KUBER BUHLER.

- 465 Children stealing Cherries, 10 in. by 12 in.

1

11

W. VERSCHUUR.

- 466 A White Cart Horse feeding in a stable; dog in foreground, 6 in. by 8½ in.

1

21

EARLY ITALIAN.

- 467 The Lord's Supper, coloured crayon drawing, 13 in. by 57 in.

1

MARCELLA VENUSTI.

- 468 The Annunciation, panel, 18 in. by 14 in.

1

26

J. F. HERRING, SENR.

- 469 Mares and Foal outside a stable; goats and poultry in foreground, 20 in. by 30 in.

1

J.

JOHN CONSTABLE, R.A.

- 470 Dedham Lock, 18 in. by 24 in. 1 *Draw*

REMBRANDT SCHOOL.

- 471 A Triumphal Entry into a Town, *panel*, 21 in. by 31 in. 1 *Panel*

COX.

- 472 A Woody Landscape and Man driving Sheep, 14 in. by 11½ in. 1 *Panel*

EARLY ENGLISH.

- 473 Portrait of Joseph Butler, Bishop of Durham, born 1692, died 1752, 40 in. by 30 in. 1 *Panel*

EARLY ENGLISH.

- 473A Portrait of Archbishop Secker, Primate, in official robes, seated, his left hand resting on a book, 50 in. by 40 in., carved frame 1 *Panel*

EARLY ENGLISH.

- 473B Portrait of Chancellor Talbot, in wig and official robes, 50 in. by 40 in., carved swept frame 1 *Panel*

J. RICHARDSON.

- 474 Portrait of Dr. Martin Benson, Bishop of Gloucester, 1735, 30 in. by 25 in. 1 *Panel*

A. VAN DIEGHEM, 1832.

- 475 Sheep and Poultry, *panel*, 6½ in. by 9½ in. 1 *Panel*

J. H. MOLE, P.R.I.

- 476 Landscape and Sheep; river in foreground, 10 in. by 14 in. 1 *Panel*

MORLAND.

- 477 A Shipwreck, with figures on a rock and in small boats making for shore, 17 in. by 24 in. 1 *Panel*

GAINSBOROUGH.

- 478 Extensive Landscape, with cottage and water in foreground; hills and castle ruins in background, 18 in. by 26 in. 1 *Panel*

ENGLISH SCHOOL.

479 Stormy Coast Scene, with vessels on rocks, 20 in. by 26 in. 1

UNKNOWN.

480 Coast View with figures, one rescued from the sea, 9 in. by 7 in. 1

WATTEAU SCHOOL.

481 French Garden Scene with figures, 10 in. by 14 in. 1

ENGLISH SCHOOL.

482 Watering Horses, *water-colour*, 12 in. by 16 in. 1

Total £ 386 1 . 4 . 6

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